IN THIS ISSUE: ESTHETICS AND EPISTEMOLOGY OF MUSIC (Part I) .... By Wadim von Struckhof

MUSICAL COURIER

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EIDE NORENA

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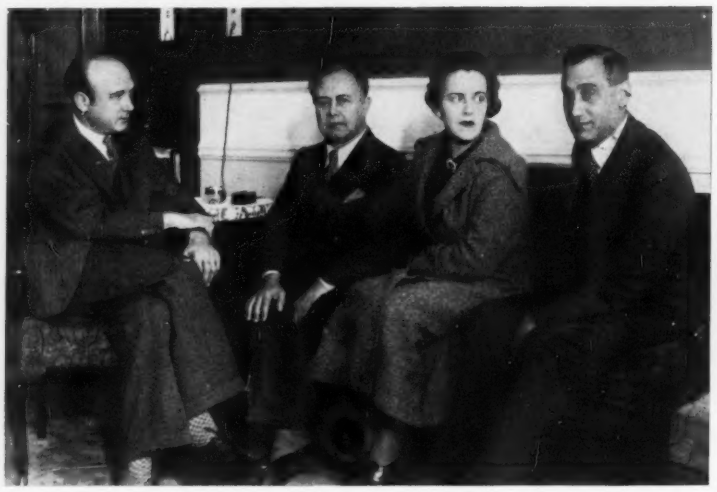
Arrives Here This Month for Metropolitan Opera Engagements, Concerts and Radio Recitals

LOTTE LEHMANN and her brother FRITZ LEHMANN arriving in New York on the SS. Ile de France. This is Mr. Lehmann's first visit to this country, and his sister's fifth. Mr. Lehmann will teach in New York this season. (Photo by Cosmo-Sileo Co.)

OSSIP GABRILOWITSCH, on December 29, appears in the second of the Saturday afternoon concerts in which he is featured as piano soloist with the National Orchestral Association (Leon Barzin, conductor) at Town Hall, New York. The series traces the development of the piano concerto from Bach to our time.

MEMBERS OF THE METROPOLITAN OPERA QUARTET try out the new chairs for the Metropolitan Opera House while they are in Grand Rapids, Mich. Left to right: Giuseppe Bamboschek, accompanist; Richard Bonelli, Rose Bampton, Helen Jepson, Edward Johnson and George Brown, the representative of the quartet on tour.

BEVERIDGE WEBSTER, American pianist, who made his début in his own country on November 11 as soloist with the New York Philharmonic-Symphony Orchestra, gave his first New York recital in Carnegie Hall on November 30. (Photo by Alban, Paris.)



A RECENT GATHERING IN BUDAPEST. Left to right: Joseph Szigeti, Josef Hofmann, Mrs. Hofmann and Emery Kun.

VLADIMIR GOLSCHMANN, conductor of the St. Louis (Mo.) Symphony Orchestra, on November 26 led his organization in the first of a new series of ten symphonic concerts which are being broadcast over an extensive NBC-WEAF network Monday evenings until the end of January.

GUILA BUSTABO, youthful American violinist, is now fulfilling engagements in Europe. She commenced her tour in London, where her reception was such that another concert was immediately arranged, as well as an appearance at the American Embassy, a radio broadcast with the BBC and a joint concert with Gigli at the Royal Albert Hall. After her London concert, Lady Ravensdale procured for Miss Bustabo a valuable Guaranerius violin, which she will use at all her future appearances. Budapest and Stockholm also heard and have reëngaged her. Guila Bustabo is under the exclusive management of George Leyden Colledge.

MAURICE MATTESON, director of the Carolina Folk Singers of the University of South Carolina, presents his organization in a concert at Curtis Hall, Chicago, on December 19. The program includes spirituals, mountain ballads, Southern folk-songs and folk-songs of other countries. Most of the arrangements are by Mr. Matteson. Henry Martin and Julian Bass vary the vocal offerings with two-piano music.

WINIFRED CHRISTIE will give a recital under the auspices of the New School for Social Research on December 4, and is to appear in a Town Hall, New York, recital, December 13, in addition to out-of-town engagements. Mme. Christie plays the Moór Double Keyboard Piano.

GREGOR PIATIGORSKY, Russian cellist, is to introduce two new concertos to America this season. On January 31 and February 1 he will play with the New York Philharmonic-Symphony Orchestra under Toscanini, the Castelnuovo-Tedesco concerto which the Italian composer has written for and dedicated to Piatigorsky. February 22 and 23, as soloist with the Boston Symphony Orchestra under Koussevitzky, he presents Nicolai Berezowsky's Concerto Lirico. New York will hear him play this on March 2, when the Boston Symphony Orchestra comes to Carnegie Hall.

(See Inside Back Cover for Additional News Pictures)

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Musical Calendar in London Presents Variety and Worth

Artur Schnabel Starts Three-Composer Series—Continued Success for Menuhin—Hambourg, Rubinstein, Hess, Szigeti and Other Celebrities Applauded in Recitals

By FRANK PATTERSON

LONDON,—Artur Schnabel began his series of London concerts with Schubert's sonata in G major, op. 78, two Mozart sonatas (K. 310 and 570) and Schumann's Kreisleriana. In the entire series of recitals, which is to continue until December 8, Schnabel will confine his efforts to an elucidation of the works of these three composers.

It need not be said that these elucidations will be masterly as well as scholarly. This great student leaves nothing to chance, nothing to the inspiration of the moment. He has sound traditional and artistic reasons for whatever he does and—in the Schubert at least—he proved his point by giving the texture of the music a solidity that is too often absent.

But with all his scholasticism, Mr. Schnabel is highly sympathetic. His playing is far from being dry and holds beauty as well as force and skill.

MENUHIN CONQUERS

That the Albert Hall should be sold out for the recital of Yehudi Menuhin was to be expected. In his brief career he has made a great reputation for himself, and is evidently passing from childhood to maturity without any loss of ability. This is not invariably the case with "wonder-children," and is now matter for congratulation. The fading of Yehudi would have been a musical and artistic calamity of the first order.

He plays now as he played when he made his début in Carnegie Hall, with unaffected simplicity and a complete mastery that are supremely impressive. This is as true in Lalo's Symphonie Espagnole as in the Mozart concerto and Bach's Chaconne, in the Spanish dances of Sarasate and in an arrangement by Carl Flesch from Handel's Dettingen Te Deum.

Menuhin possesses the genius to rob technical display of its taint of empty virtuosity. Whatever wonders he may be accomplishing with his left hand and his bow, he never appears to be exhibiting merely himself. His chief interest is the music and he is able invariably to suit his interpretation to its character.

This young master is in no sense of the word a specialist. It is impossible to point out with any justice that his Bach, Mozart and Handel are better or worse than his Lalo and Sarasate. And the wonder of it is that he makes his hearers enjoy the seriousness of the classics as much as the pyrotechnics of Sarasate and the luscious warmth of Lalo.

HAMBOURG AND RUBINSTEIN

Mark Hambourg gave a second recital at Aeolian Hall with a program of fantasies and dances, of which there is a wide range, beginning as far back as Bach. The dance rhythms are especially well suited to Hambourg's style, brilliant, rather noisily exuberant with occasional touches of sentimentality. This arrangement of programs of moods has the virtue of cumulative emotion which proves highly effective.

Arthur Rubinstein, at Queen's Hall, was no less exhilarating—brilliant would perhaps be a better word. He played Bach-Busoni, Brahms, Chopin and Stravinsky with colorful rhythmic vitality, bright and penetrating tone and a distinguished style. Not that one responds fully to Hambourg's Brahms. He made the F minor sonata too personal, too brilliant and pianistic. The Busoni half of the Bach Chaconne was more in keeping with the mood of this accomplished pianist.

B. B. C. CHAMBER SERIES OPENED

At Broadcasting House the first of the season's B. B. C. chamber music concerts was given by the New English Singers and the Pro Arte Quartet. The string quartets were Beethoven, op. 59, No. 3 and César Franck in D. Both were played with clarity, fine intonation, beauty of tone, and above all, with restraint and balance. These interpretations were notable examples of chamber music as it should be.

The same is equally true of the Singers' interpretations of Byrd, Gibbons and Morley. These vocalists treat the music as if they were instrumentalists. There is a purity about it all that is the very antithesis of a good deal of the choral singing of the recent past, and the concerted pieces in opera, especially Italian. Is it as our classic forefathers would want it? Who can tell?

Adrian Boult conducted the B. B. C. Symphony Orchestra, with Myra Hess and the Wireless Chorus, in a heavy-weight concert of which the program was Strauss' Zarathustra, Scriabin's Prometheus and Holst's Planets. Even the long suffering Queen's Hall rarely has had to be burdened with so many programmatic moods in a single evening.

Too much of a variety of good things. Very good indeed, most of it, but not any too well played. Or maybe it only seemed so because the mind of the listener became fatigued with so much philosophy and mysticism.

SUPERVIA AND SZIGETI

In aid of the Jewish Lads Brigade, a concert was given at Queen's Hall by Conchita Supervia and Szigeti, accompanied by Ivor Newton and Amalio Cuenca, the latter a guitarist who assisted in a group of Spanish folk-songs. With Nikita de Magaloff, Szigeti gave a fine performance of Debussy's sonata for violin and piano. He played also with exquisite style and understanding Corelli's La Folia and Schubert's sonatina in D.

Supervia sang a number of the Spanish songs which she has made famous by her inimitable style, genuine dramatic instinct and vitality.

SEGOVIA AMAZES

Segovia gave one of his amazing recitals at Wigmore Hall, much to the delight of his audience. He is one of the real musicians of our time, and that he has chosen the guitar for his instrument in no way obscures his outstanding gift. In classic as well as contemporary music he offers a wealth of detail that is unsurpassed, and

(*Continued on page 22*)

Operatic Enterprise Marks Vienna's Autumn Season

Verdi's Falstaff at State Opera in New Stage Setting—Lauri-Volpi Thrills Audience—Mengelberg, Sidney Beer, Charles Munch Do Conducting—Ovations for Josef Hofmann—Activity in Modern Sphere—Peruvian Music Amazes

By PAUL A. PISK

VIENNA.—Verdi's Falstaff, in which the master's craving for the comic opera has found its fulfillment, and which at the same time ended his life-work, has been sadly neglected for many years. And unjustly neglected, for Falstaff marks the greatest achievement of Verdi's art not only as regards style perfection, but also from the ethical point of view. With intensive humor the tragedy of life is defeated, and at the same time contradicted in a verily Shakespearean manner.

The reason for the rarity of the performances of this work lies mainly in the fact that it is hard to find a singer capable of mastering the extremely difficult musical and histrionic problems of the title rôle. It calls for a really gifted operatic actor. In Jaro Prohaska, of the Berlin State Opera, the Vienna stage has found the artist to fulfill those requirements to perfection. His powerful bass-baritone fills the huge house, and in his acting he stresses beside the mere grotesque comedy of the stout lover's figure, the finer points of mischievous irony and biting wit in which Verdi's Falstaff indulges. Willi Domgraf-Fassbaender the newly engaged baritone, also from Berlin, delighted with his young and rich voice, while it would be hard to judge definitely the merits of the new Swiss lyric tenor Grueninger from the minor rôle of Fenton. With the exception of Rosette Anday as Mrs. Quickly, the female parts were less fortunately cast. A new experience for the Opera here was the revolving stage which made possible a fast succession of the many scenes. Thus the garden scene and the scene in the inn, which formerly used to be played on one divided stage, were turned back and forth on the open stage to stress the comically contrasting coincidence of action. Dr. Wallerstein's staging was vivid and ingenious as usual; the costumes, designed by Ladislaus Czettel, colorful and true to the Shakespearean style. The Philharmonic Orchestra under Clemens Krauss played the sprightly music in a brilliant manner. The success of the evening was tremendous.

LAURI-VOLPI HAILED

In the first of his guest performances the eminent tenor appeared as the Duke in Rigoletto. Quite naturally the audience was enthusiastic in its acclamations, even after the first aria. The tenor was forced to repeat the Donna e mobile aria three times. The last time he added his own cadenza reaching up to high D, and of course the house rose to a thundering response. In Aida there is no possibility to repeat arias, but even there applause interrupted the performance often for many minutes. Though the prices for these two gala events were three times as high as usual, the house was nearly sold-out on both evenings.

THREE GUEST CONDUCTORS

For the first time in fifteen years Willem Mengelberg came to Vienna and conducted a concert of the Philharmonic orchestra. He opened with a charming little baroque symphony by J. Chr. Fr. Bach, the "English" Bach. Next he conducted the Pastorale, in Breughel-like, rustic style. The worthy con-

(*Continued on page 22*)

Opera and Orchestra Merger Opposed

Proposals for Substitute Plan by Which Institutions Would Remain Intact Are Issued by Metropolitan Opera Association Protective Committee

While officials of the Metropolitan Opera Association and the Philharmonic-Symphony Society were reported at work drawing up a budget to cover a plan for combined operation during the season of 1935-36, opposition to this proposal was announced by an organization calling itself the Metropolitan Opera Association Protective Committee. As unofficially announced, the plan for the merger was soon to be submitted to the boards of directors of the two institutions. A tentative proposal called for an executive board composed of officers of both the opera and the orchestra, and according to one report this would probably include Arthur Judson, manager of the Philharmonic-Symphony Orchestra; Edward Ziegler, assistant manager of the Metropolitan; Earl R. Lewis, box office treasurer of the latter institution, and Bruno Zirato, assistant manager of the Philharmonic.

The Metropolitan Opera Association Protective Committee last week issued a statement addressed to the American public, "through the courtesy of the press." It speaks of the problems raised by the resignation of Giulio Gatti-Casazza, which takes effect at the end of this season; and of the proposal that the Metropolitan Opera merge with the New York Philharmonic-Symphony Society.

Reasons are given why this latter proposition seems inadvisable to the committee. As for Gatti's replacement, from motives of economy the committee suggest that his position be abolished on his retirement and replaced by an administrative committee. Other proposed economies are outlined, and a last public campaign to create a fund of $500,000, "which should make the Metropolitan everlasting," is indicated. It is also suggested that the Philharmonic-Symphony Society's officers should take steps to decrease the expenses of that organization.

The statement follows:

STATEMENT OF OBJECTIONS

"Inasmuch as a great deal of press publicity has resulted from the resignation of Mr. Giulio Gatti-Casazza, as general manager of the Metropolitan Opera Association, and inasmuch as many suggestions have been presented and offers made (both by individuals and societies) affecting the future of this organization, members of the various

(*Continued on page 12*)

Paris Observes Armistice Day With Concerts of High Merit

Orchestras Give Representative Programs—Bach Society Presents Lofty Art—Gieseking Heard in Schumann Fantasia and Debussy's Preludes

By IRVING SCHWERKÉ

PARIS.—A great effort was made to give the musical activities of the Armistice week-end particular dignity and solemnity. The orchestras were thus led to explore some of the highest altitudes of musical art. The programs adequately suited the mood of the occasion and were appreciated by large, and what the critics have come to call, enthusiastic audiences.

The Conservatoire Orchestra, historical and venerable organization, featured Beethoven's ninth and Gabriel Fauré's Requiem—two wonderful choral compositions, totally different in utterance and realization, but identical in nobility of heart and mind. Gaubert conducted.

The Colonne Orchestra, led by Paul Paray, played a group of pieces by René Guillou, the Messidor prelude by Bruneau, Romeo et Juliette by Berlioz, and the fifth symphony by Beethoven. On Sunday, the Colonne Orchestra presented Emotions, a symphonic poem by George Huë, and Beethoven's ninth.

The week-end pair of concerts by the Lamoureux Orchestra (M. de Freitas-Branco directing) consisted of Magnificat by Bach, Le Chant du Destin by Brahms, and Psaume 47 (for complete description, see the writer's book, King's Jazz and David) by Florent Schmitt.

BRAHMS REQUIEM UNDER WOLFF

The Pasdeloup Orchestra, under Albert Wolff, performed the Brahms Requiem on Saturday, and the César Franck Beatitudes on Sunday. The Paris Symphony Orchestra, under Monteux, gave Beethoven's seventh, and the first audition in Paris of Tansman's Deux Moments Symphoniques (Pastorale, Scherzo). Tito Schipa was the much applauded soloist at this concert, singing with the utmost refinement and taste, songs by Pergolese, Handel, Scarlatti, Mozart, Lalo and Donizetti. An artist worthy of high admiration, Schipa's main purpose seemed to be to make the large audience conscious of the signal beauty of the melodies with which he was deeply in love, and this is certainly

(*Continued on page 6*)

ESTHETICS AND EPISTEMOLOGY OF MUSIC

A Study of the Essence of Music as Opposed to the Experimental and Rational Method

PART I

By WADIM VON STRUCKHOF

Instructor of Musical Esthetics, Argentine National Conservatory, Buenos Aires

WHILE we are still in a primitive state of cultural development, the phenomenon of sound—like all the apparitions of the world about us—arouses the attention, provoking in us sensations of hearing. We react to the phenomenon of vibration, that is to say we perceive it, we distinguish it, and we try in a rudimentary way to appreciate it. We begin to become aware of a certain relation between the world of sounds and our inner feelings.

The investigating intellect of man is not content with this; he tries to clarify these perceptions, wants to define their chief characteristics and their formative causes and wishes to explain upon what they depend. Owing to our sensitiveness to the phenomenon of sound, human thought, dealing with musical questions through its best minds, turns ever to higher ideas, and because of the impalpable character of the means which serve us for their realization, we find associated with it thoughts of the highest order, such as "natural truth," "supreme delight," "beauty," "divine harmony," and the like.

In these abstract ideas many illustrious men have tried to establish the objective principle of "musical values." Such is the origin of the ingenuously experimental conceptions of music—mystic sentiments of transcendental values which are apt to constitute for them the final ends of music.

The history of musical art shows us the immense gradual perfecting of our ability in disposing of musical sounds. The works of musical art are ever increasing and our means of musical expression are always being enriched. But, we ask, what happens to our spiritual faculties which formerly led us to ideas of absolute musical values? What happens to those inner reactions of ours with regard to the phenomenon of sound which were formerly considered exponents of the meaning and importance of all music?—Together with the development of our perfection in the domain of the materials of sound, can we observe a corresponding development of that which acts as the content of this musical technic, that is to say, a special intellectual ability which has the gift of becoming tangibly fulfilled in musical sounds?

These questions seem to us to be of a final transcendency for all musical works since they propose to us a solution of the principal question about musical art, namely that of its cultural value.

Decline of Spirituality

We observe in musical culture the same process of the evolution of civilization as in other branches of culture. Technical perfection is made at the cost of the spiritual content. We see quality sacrificed to quantity; superficial acquisitions and accessories with their inclination to the extraordinary, take all the attention from the essential; the extrinsic characteristics predominate over the intrinsic; the idea is replaced by the fact; the study of the general is supplanted by that of the particular.

One no longer hears of absolute musical values; personal tastes and individual satisfaction, followed perhaps by pretentious ratiocinations, impose themselves insidiously as the final end. We see "erudite scholars" in music begin with serious intent their work on minutiæ and on the "universal" description of serious facts relating to music, showing at the same time their complete lack of any spark whatever of artistic creation. This work could be of great use to us, but only as an informative study based on experience; and on the contrary, we consider it sterile and harmful when it tries to supplant with expositions having a positive descriptive nature, the study of the very essence of music, a study which cannot be other than a special branch of our spiritual life, that of intellectual reactions to musical sounds.

Musical art at present is debased to the state of a diversion, a trivial pastime, or a medium of gain. When music is considered merely as a means towards something, it slips inevitably into automatism and formalism, into spiritual inertia and passivity, into what are unfortunately the habitual characteristics of the composers, interpreters, and audiences of music in our days. Making a careful observation of the present state of musical activities, we see the application of a general law: when an action ceases to be organic, it necessarily becomes mechanical.

Gone is musical enthusiasm which in its essence is universal, and at the same time vital and human. Music despoiled of its cultural character falls into complete decadence.

Musical Education Rationalized

This decadent state of music appears in all clearness in the present organization of musical education.

The significant quantity of procedures and methods of which our musical thought makes use, necessitates a systematization, that is to say, a rational arrangement of musical learning experimentally acquired. We see elaborated an abundance of musical theories, definitions, differentiations, classifications, correlations, etc., which are all rational constructions; we even see here the very object of our study—music considered as a factor of culture, seriously threatened to be supplanted either by cold and calculated ratiocinations, or by signs, in form of words or musical annotations. These rational indications, these "mute" conventional constructions are used, unfortunately too frequently as decisive directions in music.

Moreover we observe that in this rational study of music, in order to arrive at a simplified explanation of these ideas, they begin by breaking up the object of the study and examining its component parts, a procedure of analysis. It is indubitable that this operation constitutes an indispensable stage in learning but it is only efficient if followed by the recomposition of the whole by reuniting the parts, that is to say, by synthesis. There is no complete work of the intelligence or regular development of the process of thinking, or science, in which is not visible this double operation.

The rational study of music, in its essence analytic, plays the preliminary and elemental rôle but it cannot be considered the only absolute means of arriving at the essential understanding of this special branch of spiritual culture.

Pursuing the Wrong Path

The understanding of the elements of the means of giving external meaning to a musical work, constitutes undoubtedly a necessary part of the study of music, but to replace with these rational constructions the whole sum of questions referring to the artistic creation of music which have as their ultimate reason the spiritual activity of the artist, to limit one's self to the study of means and abandon that of the content—that is a veritable sacrilege, an attack on the highest spiritual faculty of man: that of intellectual creation.

Allow me to clarify with an example my assertion that the present condition of musical education is predominantly, almost exclusively rational.

Taking rigidly the rudiments of harmony, rhythm, and melody, as the object of study, we do not reach the study of the essence of music since we are occupied only with elaborate reasoning about music; these are conventionally assumed only as elements and means and therefore it is intolerable to see them supplant music which is a factor of moral progress.

Refuting Some Fallacies

Let us see what happens. Not one of these three rudiments which by error are often considered fundamentals of music, could in any way be treated in its essence as a cultural element, but only as a technical element: the study of "harmony" (as a musical subject) is no more than a part of the study of the arrangement of sounds in space; the study of "rhythm" forms essentially a study of the arrangement of sounds in time; finally, the study of "melody," being a part of the study of "musical forms," is nothing but the study of the correlation between the other two.

In the same way, we can investigate substantially all the rational ideas which fill musical instruction.

As we see, we do not find in the denomination of these rudiments any mention of the cultural, intellectual, spiritual, or creative factor. They are elementary estimations of a rational arrangement which tend toward material perfection; this is the present experimental and rational study of music, its technology.

To sum up, synthetically:

Neither the experimental study of music, because of its subjective and particular character, nor its rational study which is essentially analytic and technical, attains the essential understanding of music. Only by another study, by one which has the characteristics of our higher mental activity, that of intellectual understanding, can we put ourselves on the road to the essential knowing of music, that which coincides then with our real making of music.

In Search of Art's True Meaning

We have shown how indispensable it is—in order to reach the comprehension of the essence of music—to study it by means of our cognitive faculties which constitute a superior mental activity, one explicitly spiritual. We have mentioned the intellectual understanding as a means of acquiring the knowledge of the substance of music. This idea must now be clearly explained.

We propose to establish adequate and solid bases for the scientific study of music in its essence and for this we judge it necessary to give more attention to general questions about the different types of human understanding. We have to investigate these superior acts of our intellectual life since we have already seen that only thus by mastering the elementary knowledge which results from the experimental and rational study of our material, can we hope to find prolific sources of any kind of musical creation.

We must still take into account that the intellectual understanding considered as a special form of our thought, is neither foreign to nor opposed to the other kinds of understanding which we have mentioned since it represents only a degree more elaborate, more elevated, and let us say, more integral, than the other ways of thinking.

On this high plane of mental activity, the understanding which has been acquired by all kinds of experiences and then rationalized, must be joined by several other intellectual processes which can be defined as the following: generalization, retention, comprehension, and elaboration. This is what constitutes intellectual understanding.

Our elementary knowledge, achieved by experimental and rational studies, is retained in our memory and is associated easily with former cognitive acquisitions. Moreover, our capacity for representing our ideas aids and complements the operation of mental retention which forms the basis of intellectual understanding. Indeed retention or generalization of our sensations is its most noticeable characteristic.

Arriving at Comprehension

The understanding more or less generalized in this form by our memory and representation issues from a diffuse and nebulous condition—that of isolated and heterogeneous impressions—and enters into a condition more real and perceptible. Our inner being is nearer to these ideas that are more extensive, more unified, and more integrated; these perceptions are alive, actual, and vital; we feel them near, we are in a close relation with them, we understand them. This is the second fundamental characteristic of intellectual understanding—comprehension.

After having arrived at the comprehension of our perceptions, we feel awaking in us a desire, an absolute necessity for participating of our own initiative in that understanding acquired, retained ,and comprehended; we feel inclined to elaborate the former stages of understanding by means of our highest spiritual faculty, that of the idealization of our perceptions. It is the highest function of our understanding: elaboration, or intellectual creation; only by means of this can we give to the realities which surround us the character of . . . truth, beauty, etc. Let us say it openly: truth or any perfection whatever cannot be considered as an entity suspended in a vacuum; it is an answer which only individual men can make; it is a special satisfaction capable of being felt by human beings alone.

It seems evident that only by means of intellectual understanding as defined by mental operations of the superior nature we have described, we can succeed in penetrating to the inner nature of things—profoundly, intrinsically, and essentially. Only intellectual understanding can give us the grasp of the meaning of the phenomena which we have contemplated and enumerated.

(To be concluded)

Paris Marks Armistice Day Musically

(*Continued from page 5*)

one of the reasons why Schipa's art is so gratifying.

The Fêtes due Peuple, an orchestra and chorus of working people, organized some years ago by Albert Doyen, and directed by him, performed works of Beethoven, Wagner, Fauré and Saint-Saëns.

Unusual Choral Events

There were two concerts by Les Petits Chanteurs à la Croix de Bois, a group of young boy singers from certain charitable institutions. These forty or fifty voices have been practised into a fine state of perfection in ensemble technic, and also musical culture. The concerts of this chorus always disclose programs of unusual erudition. One this week, for instance, consisted of sixteenth century religious music and harmonized folksongs of France, Italy, Spain, Russia, Germany and Austria; the other concert was along similar lines, but using entirely different numbers.

The Bach Society of Paris, this year celebrating its thirtieth anniversary, has also been active, giving a concert and repeating it a number of times, of the great Cantor's Grand Choeur (cantata No. 103), cantata No. 56, Cinq Chants Spirituels (soprano and organ), and Fauré's Requiem. The director of this society is Gustave Bret, and it is not generally known that in Paris resides one of the best and most active Bach Societies to be heard. The concerts are usually given in the Eglise de l'Etoile, which everybody knows is not far from Napoleon's Arch of Triumph. I love to associate Bach and triumph.

A. W. C. Musicales

The American Women's Club of Paris has inaugurated a series of Monday morning charity musicales, one concert a month. The proceeds of these séances are for the benefit of certain philanthropical works in which the club is interested, either directly or indirectly. The American Ambassador, Jesse I. Straus, and Mrs. Straus are among the honorary patrons and patronesses. The first concert—much enjoyed by a large congregation—was given given by Sydney Rayner, tenor of the Opéra-Comique, Anton Bilotti, pianist, and M. Theorine, accompanist.

Gieseking Scores

Gieseking's piano recital attracted a large, appreciative and applausive audience to the Rameau Hall. He was rewarded with many recalls, and played any number of encores. The Bach English Suite in D minor was utterly delightful. The fast movements purred and rippled; the slow, were exquisitely voiced and stately.

It was, as already said, charming Bach, not the dry and pedantic Johann Sebastian that so many interpreters are wont to give us. Schumann's Fantasy, op. 17, and twelve preludes, Book 1, by Debussy, were also played. The Debussy preludes require a type of enthusiasm I do not happen to possess, and Gieseking's insistance upon a pronounced pianissimo did not help matters along much. A pianissimo often has great emotional power, but twelve preludes of it, with only now and then an honest-to-goodness whack at the keyboard, made at least one listener a bit impatient. It is all in the way one looks at things, and this is not the first time in the history of music that interpreter and critic have seen the same thing in different lights.

Orchestral Year Brilliantly Initiated in Los Angeles

Klemperer Takes Up Philharmonic Baton and Is Stormily Applauded by Capacity Audience—Gabrilowitsch, Stravinsky, Iturbi and Wallenstein to Be Guest Leaders—Opera Series Brings Ovations for Richard Crooks in Manon

LOS ANGELES.—Otto Klemperer, the Los Angeles Philharmonic Orchestra and symphonic music generally triumphed as they can triumph only when this city is rather literally *engloutie*, like the Breton Cathedral of Debussy. Los Angeles was submerged owing to one of our sudden seasonal rainstorms with which the storm sewers and flood control bonds failed to cope. Inasmuch as the Philharmonic Auditorium lies in that part of this City of the Angels which forms a confluence for great quantities of rain water unable to get into the storm drains, those attending the inaugural program of the sixteenth Philharmonic Orchestra season had to do some wading.

It was an evening for St. Francis Walking on the Waves, for taxicabs and other means of conveyance. Nevertheless, tickets were at a premium and every seat was occupied when the German Meister appeared on the stage, and received the first of a series of ovations comparable only with those which bade him return last April. After every selection the conductor had to bring the players to their feet in order to quiet plaudits of so demonstrative a character that there can be no doubt of the affection felt here for the director and his ensemble, as well as of the eventual outcome of a drive to secure $125,000 with which to meet the expected deficit of the twenty-four weeks' season.

Jupiter Tonans, in other words, scored magnificently over Jupiter Pluvius who usually keeps Angelenos at home unless they belong to the proverbial species of ducks or are compelled to attend concerts during any kind of weather, as is the fate of Musical Courier correspondents.

GUEST CONDUCTORS ANNOUNCED

Following the Meistersinger prelude, the seventh symphony of Beethoven was played as a compliment to the large number of patrons who hope for a repetition of Klemperer's sold-out Beethoven cycle given last winter in addition to the regular concerts. It is not likely that this series can be repeated owing to the fact that the Meister will be in Philadelphia most of the next two months when guest conductors, such as Ossip Gabrilowitsch, Alfred Wallenstein, Igor Stravinsky and José Iturbi will be heard.

Klemperer chose for the second half of the opening concert a demoniac and superbly executed performance of Dukas' The Sorcerer's Apprentice. He remained in the world of the supernatural, on the wings of The Firebird, creating compelling pictures from this fanciful story, bringing also the most spoiled and super-critical Stravinskyites to their feet with bravos. Altogether, the opening concert pair (including a Friday afternoon repeat) proved auspicious even beyond fond expectations of the Klemperer fans, of whom there is a growing army, especially as the Southern California Symphony Association (the new body sponsoring winter and summer concerts, the latter at the Bowl) may put the orchestra on the air in a regular series.

Change from the Sunday concerts to Saturday evening and departure from so-called popular program levels to the realm of regular symphony concerts, offered at more popular admission prices, provides added evidence of a felicitous state of symphonic affairs. President Harvey S. Mudd, honorary board of directors; Chairman A. C. Balch and their executives are drafting plans for a financial campaign which will work toward a plan assuring Klemperer and the Philharmonic Orchestra several years' backing. It may develop into a symphonic five-year plan.

OPERA SEASON CONTINUED

Distinctive events of the red-letter type included also the two closing performances given by the Behymer-Merola opera forces, who held forth at the huge Shrine Auditorium when people enjoyed Carmen and Manon. In the former Mme. Ninon Vallin from Paris made her Pacific Coast début, singing the name part, scoring better however in the title rôle of Massenet's heroine. The French soprano is an artist of uncommon refinement and exceptional vocal as well as musical culture. Temperamentally she is more suited for the latter opera. Mario Chamlee afforded high pleasure as Don José, and Francia White, a Los Angeles soprano and a newcomer to operatic ranks, created a sensation as Micaela. Hers was more than a home town conquest and indeed a legitimate recognition of lovely, warm-toned, musically expressive singing accompanied by convincing and natural histrionic display. Ezio Pinza sang Escamillo and lesser rôles were well taken by Elinor Marlo, Zaruhi Elmassion, John Ellis and Earle Covert, the last three from this community. Superbly devised and splendidly costumed, the ballet scenes were staged by Adolf Bolm, Maclovia Ruiz, Irene Isham, Irene Flyzik and Betty Scoble Abbott as solo dancers arousing especially warm appreciation. Once more Bolm, who produced Coq d'Or but a few days before, established a choreographic record.

CROOKS HAILED IN MANON

During Manon chief laurels went to Richard Crooks whose somewhat reserved acting was fully supplemented by a tenor of complete winning qualities. He sang with an ardor and finesse quite worthy of a gallant eighteenth century cavalier. Practically every one of his arias brought action to a standstill until storms of applause had died down. Crooks quite looked the part of the French nobleman and his costumes were ideal. Marek Windheim, Alfredo Gandolfi and Louis d'Angelo gave fine support, as did the Los Angeles singers already mentioned. Armando Agnini was an active stage manager. Conductorial honors went to Gaetano Merola and Pietro Cimini respectively. William Tyroler once more mustered well prepared chorus ensembles.

B. D. U.

Lotte Lehmann Sings Tosca in San Francisco Opera Series

Metropolitan Soprano Appears in This Rôle for First Time in America, with Dino Borgioli and Alfredo Gandolfi as Co-artists—Ninon Vallin Applauded as Carmen Opposite Mario Chamlee

SAN FRANCISCO, CAL.—In Puccini's La Tosca, second performance of the San Francisco Opera Company at the Memorial Opera House, San Francisco opera-goers made the acquaintance of a new prima donna, Lotte Lehmann. Never before has there appeared on the stage of the Memorial Opera House a Tosca of such regal majesty. Lehmann dominated the performance. With the first phrases that she sang the audience was completely subjugated. Lotte Lehmann has grace, charm, talent. Her voice, of fine range and power, has a liquid softness and thrills with a note of tragedy or drama, without departing from its loveliness and euphony. Her musicianship is faultless, her pronunciation, ideally clear. Histrionic ability is hers in ample measure, and an analytical intelligence to create her own characterization independent of precedent.

Vocally and dramatically, Mme. Lehmann as the Italian cantatrice reached heights of distinction. The audience rose in its enthusiasm, shouted and insisted on the great curtain opening time after time. After Mme. Lehmann's inspired singing of the Vissi d'Arte, there was a brief, profound silence before the house burst into vociferous applause. With Vienna, Salzburg, Paris, London, New York, Chicago and the many other music centres wherein Lotte Lehmann is beloved by the musical elite, San Francisco joined in acclaiming her one of the great singing actresses of this generation.

Dino Borgioli was the Cavaradossi. He sang gloriously and one of the most thrilling moments in the opera was the Vittoria as interpreted by this fine artist.

Alfredo Gandolfi's impersonation was dramatically vital and his singing excellent. His Scarpia was a happy foil for Lehmann's Tosca. They are both finely skilled in dramatic art, and they played up to each other, so that every one of their intentions carried conviction.

The minor rôles were in the capable hands of Louis D'Angelo, Marek Windheim, Evaristo Alibertini and Eva Gruninger.

Gaetano Merola was at the conductor's desk. Under his eloquent baton the orchestra performed its part with customary artistry.

NINON VALLIN AS CARMEN

Carmen with Ninon Vallin of the Paris Opéra-Comique making her San Francisco début in the title rôle, Mario Chamlee as Don José, Ezio Pinza as Escamillo, Lillian Clark as Micaela, Louis D'Angelo as Zuniga, Edna Elizabeth Smith as Frasquita, and Eva Gruninger as Mercedes, was the third production in the San Francisco Opera Company's season at the Memorial Opera House. As Carmen is always a popular opera with the San Francisco public the house for this occasion was filled to overflowing.

The main interest, of course, was centered in Ninon Vallin as the cigarette girl. Mlle. Vallin's portrayal of this difficult rôle is her own version and utterly different from other Carmens. For this reason it was particularly interesting. As an actress, Mlle. Vallin was superb. In the principal points where violence, caprice and love were called for, she was admirable. Mlle. Vallin possesses a voice of lovely timbre and a good technic. But, withal, the music of Carmen is not for her. Mlle. Vallin's voice is a lyric soprano and not a mezzo, and consequently the power, opulence and warmth of color that it should have in order to express effectively Carmen's various moods and emotions are lacking. Mlle. Vallin was at her best in the first two acts. As the drama unfolded in the following scenes the music proved too heavy for her light soprano voice. Mlle. Vallin's singing of the card song in the mountain scene, although it was artistic, failed to register Carmen's impending tragic fate, merely because her voice lacked those luscious purple tones with which to project the sombre mood.

Before the season is over, Mlle. Vallin will sing Marguerite in Faust, a rôle in which she will undoubtedly appear to far better advantage than she did in the Bizet opera.

CHAMLEE FÊTED

The part of Don José was well sung by Mario Chamlee; the music is ideally suited to his beautiful voice. He delivered the Flower Song in magnificent style and was rewarded with a tremendous burst of applause at its finish. In the mountain scene he sang dramatically and with much vigor, and in the last act was artistic, displaying much passion. He won the favor of the public and shared the many curtain calls with the other artists.

Lillian Clark, young San Francisco soprano, now a member of the Metropolitan Opera Company, sang the part of Micaela charmingly. Her solo was beautifully executed and was received with much applause. Pinza, as Escamillo, stopped the performance with his thrilling presentation of the Toreador Song.

D'Angelo was a sonorous Zuniga. Special mention is well deserved by the chorus, under the direction of Antonio Dell 'Orefice. The chorus of the cigarette girls was excellently sung and the balance of ensemble work well done throughout the opera.

Merola conducted and his reading of the score was interesting. He directed the famous quintet with precision. At a few points his orchestra overpowered the singers and at times his tempos were slower than one is usually accustomed to hear. Once again the ballet was a credit to Adolph Bolm. The various dances were executed with taste and grace. Both the stage pictures and costumes were attractive and rich in coloring.

C. H. A.

CARMELA PONSELLE
as Laura, a rôle which she will sing with her sister Rosa, making her first appearance of the season at the Metropolitan in La Gioconda on December 27. (Photo by Carlo Edwards.)

Minneapolis Symphony Honors Verbrugghen's Memory

Ormandy Leads Reconstituted Program of Beethoven, Wagner and Franck Music as Tribute to Former Conductor—First of Popular Sunday Concerts Presented

MINNEAPOLIS, MINN.—The fifth concert of the Minneapolis Symphony Orchestra given in Northrop Memorial Auditorium on November 16 was devoted to the memory of Henri Verbrugghen, whose passing but four days previous removed another important builder of this orchestra. Mr. Verbrugghen held the post of conductor from 1922 to 1931. The regularly scheduled program was completely changed, and in its stead Wagner's prelude to Lohengrin, Beethoven's symphony No. 7, and César Franck's symphony were given.

The orchestra paid fitting tribute to its former conductor by playing the program upon a high level of achievement. The rhythmic integrity of Beethoven's symphony was ever uppermost. No conductor, in our opinion, makes motion more important than Eugene Ormandy, nor more contagious. The adjustment and emphasis of accent to produce the primitive appeal of this work marked the interpretation as superb.

The new seating arrangement, together with the dozen new players, many in first chairs, is affording Mr. Ormandy new tonal beauties. He employed them particularly in the Franck symphony. The sensuous quality throughout was lovely, disturbed only by climaxes which frequently sound unrelated. Mr. Ormandy and his men were given repeated evidence of the pleasure and admiration of the large audience.

SUNDAY SERIES BEGUN

The Sunday Symphony Series has begun. The opening concert on November 18 in Northrop Memorial Auditorium offered a popular program and an excellent soloist, Helena Morsztyn, pianist, who played Liszt's concerto, No. 1 in E flat major. Miss Morsztyn excelled particularly in the *bravura* passages, playing with prodigious brilliance. The audience made no secret of its favor, demanding two encores. The orchestral numbers, ranging from Weber to George Schumann, were done with that virtuoso touch that makes each one seem more worth-while than its predecessor. The playing offered at this concert should fill the auditorium each Sunday.

The San Carlo Opera Company is opening its week's stay at the Lyceum Theatre with advance signs of large audiences.

E. G. K.

IN NEXT WEEK'S ISSUE

ESTHETICS AND EPISTEMOLOGY OF MUSIC

PART II

By WADIM VON STRUCKHOF

Higginson's Centenary Honored By Boston Symphony Orchestra

Koussevitzky Conducts Beethoven, Schubert and Brahms Music in Program Marking Anniversary of Orchestra's Founder—Gabrilowitsch and Spalding Impress in Sonata Program—Sanromá Introduces Mozart Novelty in Recital

BOSTON.—The one hundredth anniversary of the birth of Henry Lee Higginson was commemorated, to the day, by a concert on November 18 of the Boston Symphony Orchestra, which he founded 53 years ago. The program, led by Serge Koussevitzky, consisted of compositions which were especial favorites of Major Higginson—the Beethoven Leonore Overture No. 3, the Schubert Unfinished Symphony and the last movement of the Brahms fourth symphony. Bentley W. Warren, president of the trustees of the orchestra, delivered a brief foreword, calling the attention of the large audience, which had been admitted free, to the nature of Major Higginson's contribution to American music.

The writer may be pardoned for dilating on this contribution rather than on the orchestral performance, which—it was to be taken for granted—was of the finest quality. That Major Higginson founded the Boston Symphony Orchestra and maintained it unaided for thirty-seven years is familiar to many outside of Boston. What is not so generally realized is his indirect influence on American music. For the Boston Symphony Orchestra was the first in the land to be maintained as a continuous organization, giving symphonic concerts week after week, and consisting of musicians hired especially for that purpose and giving the major part of their time to it. It was the splendid organization built up here, with artistic standards previously unknown in America, that caused so many other symphonic organizations to be started.

Mr. Warren's address also stated succinctly the point that an orchestra like the Boston Symphony can no longer be the responsibility of one individual or group of individuals, but is a civic responsibility. This concept, indeed, has taken concrete form in Boston recently with the formation of a society called the Friends of the Boston Symphony Orchestra, to which all are eligible who contribute in advance to its maintenance. This is a departure from the custom of recent years, when the deficit has been allowed to accumulate during the season and contributions are requested at the end of the year to make it up. By means of the Friends, it is hoped to meet the deficit in advance. Something like $40,000 has been realized in little more than a month since the society was started. The wide representation of the society was indicated by the fact that its members filled, at the memorial concert, most of the seats of the first balcony at the Symphony Hall, which had been reserved for them.

PAIRED MASTERS

Ossip Gabrilowitsch and Albert Spalding, giving a program of violin-piano sonatas at Jordan Hall on November 18, repeated their success of last year, when they first appeared here in such a concert. The hall was crowded in spite of the competition of a free concert of the Boston Symphony Orchestra at the neighboring Symphony Hall. The audience was delighted with the combined mastery of two musicians playing as one. The program consisted of the Brahms A major, Mozart B flat major, and Beethoven C minor sonatas.

SOPRANO IN DÉBUT

Virginia Emery, soprano, gave a début recital at Steinert Hall on November 19, assisted by Edward Currie, pianist, Georg Boettcher, French horn player, and Einaar Hansen, violinist. Mr. Currie accompanied the singer and, with the two other instrumentalists, played two movements from the Brahms Horn Trio. Miss Emery sang a well-chosen program containing numbers by Mozart, Massenet, Fourdrain, Rimsky-Korsakoff, Strauss, Rachmaninoff, Schubert, Hageman, Watts and Taneieff. A cordial audience enjoyed her tentative beginnings, which indicated a light, pleasant voice and musical understanding.

The Boston Symphony Orchestra, led by Serge Koussevitzky, gave on November 20 the second of its Tuesday matinee concerts, devoted this season to a cycle of Schubert, Schumann and Brahms. The program on this occasion, heard and applauded by a large audience, included the Schubert symphony in B flat major, two movements from the Schumann symphony in C major, and the Brahms E minor symphony.

RENEWING ACQUAINTANCE

Klaus Goetze, a local pianist, gave a recital in Jordan Hall on November 20, displaying anew virtues which have characterized his playing here in the past on periodic occasions. His program included three preludes and fugues by Bach, Six Little Piano Pieces by Schönberg, Debussy's Suite Bergamasque, Schubert's A major sonata and shorter pieces by Scarlatti and Infante.

MATURING ARTIST

Jesús María Sanromá gave a piano recital in Symphony Hall on November 21 before a demonstrative audience. His program contained the Mozart sonata in F major for four hands, Bach's Italian Concerto, Beethoven's sonata in E flat, op. 27, three pieces by Debussy, and Sanroma's own arrangement of George Gershwin's Rhapsody in Blue. Sanroma played the Debussy pieces with the delicacy and admirable pianism, and the Rhapsody with the virtuoso fire and dash, that had been expected. But many in the audience must have been surprised by his noble presentation of the Beethoven sonata and by the apt style of the Bach playing. The Mozart novelty (four-hand pieces for a single piano are novelties nowadays in concert) was not greatly exciting. For the performance of this piece the pianist was joined by his wife, an accomplished young pupil of his, whom he married last summer.

OTHER CONCERTS

J. Langendoen, cellist; Albion Metcalf, pianist, and Leo Litwin, accompanist, gave a concert at the Gardner Museum on November 18. . . . Elizabeth Siedhoff, pianist, played the Brahms F minor sonata and pieces by Burton, Leo, Beethoven, Debussy and Chopin at the Boston Public Library on the same day. . . . Will Dodge led the F E R A Orchestra in a concert at the Museum of Fine Arts on the same, musically crowded day, presenting compositions by Dvorak, Massenet, Wagner, Verdi, d'Ambrosia and Svendsen. . . . E. Power Biggs, member of the faculty of the Longy School of Music, gave an organ recital under the auspices of the school in the Memorial Church of Harvard University on November 20. His program contained music by Bach, Handel, Leo Sowerby and Julius Reubke. M. S.

The Metropolitan Quartet with Helen Jepson, soprano, substituting for Grace Moore, appeared on November 9 at Howard Hall under the auspices of The Principia, giving a program of operatic selections which was enjoyed by one of the largest audiences ever assembled by the sponsors of this course. The demand for seats necessitated the use of the large gymnasium which is seldom used for musical events, and with the increased capacity, every seat was sold. Miss Jepson, Rose Bampton, Edward Johnson and Richard Bonelli, with Giuseppe Bamboschek at the piano, alternated in duets, trios and quartets which delighted the large gathering to the point of demanding many encores. O. C.

Capacity Houses Greet Programs Of St. Louis Symphony Orchestra

Golschmann Introduces Symphonic Poem by Fourestier—Kreisler and Melchior Are Fêted Soloists—Metropolitan Opera Quartet in Concert

ST. LOUIS, MO.—Two sold-out houses for the second pair of concerts by the St. Louis Symphony Orchestra on November 9 and 10, continued to establish attendance records. Fritz Kreisler was the soloist on this occasion, and on Saturday night after the 3,565 seats were filled, extra chairs were placed at every possible vantage point and many latecomers were turned away. Kreisler exhibited his mastery in a memorable performance of the Brahms concerto played so as to excite a usually polite audience to enthusiasm. Vladimir Golschmann's orchestral collaboration in the concerto was a masterpiece in coordination and balance and this fact was acknowledged by the artist as he shared the ensuing applause with the conductor.

The orchestral program contained the Mozart Magic Flute overture and the Beethoven eighth symphony, both executed with finesse and according to Mr. Golschmann's fine standard of musical values.

LAURITZ MELCHIOR IS SOLOIST

The third symphony pair on November 16 and 17 introduced as soloist Lauritz Melchior, distinguished tenor, who scored an immediate success, through his impressive projection of Wagnerian excerpts. Siegmund's love song from Die Walküre had to be repeated; the Forge Song from Siegfried was encored with the Lohengrin Narrative, and in order to quiet the disturbance which still persisted, the singer repeated the Forge Song. It was a fine exhibition of vocal art, compelling in its delivery and true to Wagnerian tradition. As the only vocal soloist to be included in this season's list of artists, Melchior proved an excellent choice.

Mr. Golschmann began his program with the Beethoven Egmont Overture, following it with the first American performance of Louis Fourestier's modern symphonic poem, To Saint Valery, and the Mozart Haffner Symphony. The Fourestier poem has distinct charm. It is thoroughly comprehensible on first hearing—which is more than can be said of many of today's musical efforts—it has sound construction, fine harmonic inventions and its instrumentation carries an unflagging interest. As for the Mozart, those who have followed Mr. Golschmann's concerts have long since realized that his Mozart is always as near perfection as one may expect to hear, and this instance was no exception. The Wagnerian section after the intermission included in addition to the soloist's offerings, the Siegfried Forest Murmurs and the Meistersinger prelude. It was a completely satisfying concert to which the audiences reacted in rousing fashion.

Birmingham Orchestra Gives Initial Concert

Dorsey Whittington Conducts Works of Tschaikowsky, Wagner, Grainger and Gershwin on Opening List—Lucienne Radisse in Recital

BIRMINGHAM, ALA.—The Birmingham Civic Symphony Orchestra, Dorsey Whittington, conductor, and Ottokar Cadek, concertmaster, opened its third season brilliantly on November 20 in the Municipal Auditorium, before the largest audience that has yet attended one of the symphony concerts. The personnel of the orchestra had been augmented to number sixty-five, and the performance excelled all previous offerings of the organization. That the orchestra has grown immeasurably both in musical excellence and appreciation of Birmingham audiences is due largely to the fine musicianship and energy of Mr. Whittington, and his able assistant director, Mr. Cadek.

The program for this opening night had been aptly chosen and splendidly contrasted, combining classical sweep, American modernity, Wagnerian splendor, and the charm of proven melodies. In opening with the Tschaikowsky symphony No. 6 (Pathetique), the orchestra had attempted the most difficult number in its history so far, but proved equal to the demands of the Russian composer, always beloved by symphony hearers. Next the program offered Gershwin's Rhapsody in Blue, fulfilling the policy of Mr. Whittington to present an American number on every program. Helen McGraw, pianist ,formerly of New York, was soloist, and the orchestra gave a spirited interpretation to the number, that delighted the audience which responded with vociferous applause, recalling the soloist many times. Abruptly contrasting with this, the orchestra next gave Londonderry Air, as transcribed by Percy Grainger, and the exquisite playing of Mr. Cadek when the violin took up the solo lead caused listeners to look across the rolling hills of Erin sweeping back from the Irish Sea.

The closing number was Wagner's ,prelude to Die Meistersinger, in which the orchestra reached its greatest triumph. Responding to insistent applause they played as encore the March of the Tin Soldiers by Pierné. Three more concerts will be offered this season by the orchestra.

LUCIENNE RADISSE APPEARS

L'Alliance Francaise (Mme. Jean Youngblood, president) presented Lucienne Radisse, young French cellist, in concert in the ballroom of the Tutwiler Hotel, before a fine and discriminating audience. The artist played with unusual skill, delicacy and charm, that caused the informed to pronounce her the best cellist that had ever appeared in Birmingham. Edna Gockel Gussen was at the piano, accompanying with equal artistry. The program opened with Sonata en mi mineur, Antonio Vivaldi; followed by Lament, Fiorillo; Andaluza, Granados; La Source, Schumann; and numbers by Falla, Debussy, Tambourin of Leclair, and Variations Symphonique, by Boellmann. The artist responded generously to encores, and completely won the hearts of her hearers not only by her performance but by her personal beauty and charm. A. G.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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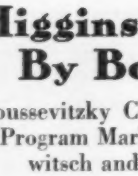
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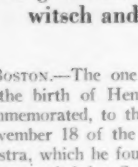
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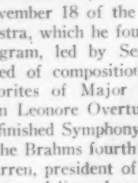
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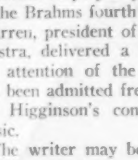
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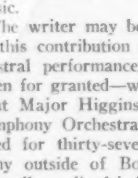
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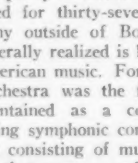
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"EDITH MASON

TRIUMPHS IN VIOLETTA RÔLE IN LA TRAVIATA"

—(Headline) **Chicago Daily News, Nov. 20, 1934**

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"EDITH MASON TRIUMPHS IN LA TRAVIATA —BEST VIOLETTA IN MEMORY OF REVIEWER"

—(Headline) **CHICAGO TRIBUNE, NOVEMBER 20, 1934**

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"EDITH MASON SCORES TRIUMPH IN TRAVIATA."

—(Headline) **CHICAGO HERALD & EXAMINER, NOVEMBER 20, 1934**

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"MASON SUPERB AS VIOLETTA IN TRAVIATA."

—(Headline) **CHICAGO AMERICAN, NOVEMBER 20, 1934**

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Photo by Fernand de Gueldre

AS VIOLETTA IN LA TRAVIATA

***Chicago Tribune*, Nov. 20, 1934**
By EDWARD MOORE

I, one of the spectators in the capacity house, desire to testify that never before have I heard the rôle of Violetta sung as Miss Mason sang it, and I have been listening to "La Traviata" ever since Tetrazzini was in her prime. It was her first appearance here this season, it was her first performance of the part on any stage, and it was a glorious testimonial to the art of Verdi and the art of singing.

For it was simply and purely a vocal success on her part. She even went to the point, perhaps daringly, of cutting out the high note with which most singers, usually embellish "Ah, fors è lui." But simply by dint of vocal quality, of purity and expressiveness of tone, she put over something that was both delightful music and sincere, moving drama.

This is what calls out a response from the habitual attendant of opera, particularly of old opera. It was technically expert singing, but it went behind good singing and became high art.

***Chicago American*, Nov. 20, 1934**
By HERMAN DEVRIES

If I am not mistaken, Edith Mason had never sung Violetta before, but after her triumph of last night it becomes one of her great rôles. She was what she has always been in the opinion of your reporter, a princess of bel canto. Her "Ah, fors è lui" and "Follia" were models of vocal art. Her coloratura was beautifully clear, her trills and runs without flaw.

After her duet with Mr. Thomas in the second act both singers were acclaimed as great artists must be.

***Chicago Herald & Examiner*, Nov. 20, 1934**
By GLENN DILLARD GUNN

Miss Mason, one learns, was singing the rôle of Violetta for the first time in her long and brilliant career. Mindful of the tradition for the part which the composer tried vainly to enforce—namely, that it be sung by a lyric rather than a coloratura soprano—Toscanini endeavored, several years ago, to persuade the celebrated American prima donna to sing it for him at La Scala. He even insisted that he would make it his first duty to teach her the part.

She declined, for reasons unknown, but after last night's success it is safe to assume that she is sorry she had not added this rôle to her repertoire earlier in her career. It is a part that demands perfect song and little else and Miss Mason, during the decade that I have enjoyed her art, has never been anything else but the perfect singer.

***Chicago Daily News*, Nov. 20, 1934**
By EUGENE STINSON

One of the most intelligent moves made this year by the Chicago Opera has been to see that the standard repertory, to retain its fullest interest, must have new interpreters. To this end not only have many unfamiliar singers been engaged for the short season of six weeks but familiar artists are being offered in rôles that are new to them. Thus it happens that when Edith Mason returned last night for perhaps a tenth or twelfth time to resume her obligations for Chicago lovers of opera, she did so in a work she had never sung before, "La Traviata."

The rôle Violetta was never intended for a lyric soprano. A dramatic soprano sang it at its creation, yet by a rare exception in the history of Italian opera the type of executant was eventually altered, as coloraturas could not keep their eager eyes from its dazzling embroidery in the first act and its inviting smoothness in the other three.

Miss Mason Graces Role

"Traviata" has been sung here by Mme. Galli-Curci and Mme. Tetrazzini, by Nordica and Mme. Muzio. As for Miss Mason, she has verged in both directions away from the lyric repertory, singing "Rigoletto" and "Martha" as well as "Mefistofele." That "Traviata" ought to be in her repertory she demonstrated amply last evening, not simply because there is much in it she already executes splendidly, but also because the demands of the rôle are a tonic for any competent vocalist.

This is the most exacting rôle Miss Mason has assumed, I believe, from the standpoint of acting, and even the difficulties she may have encountered in this respect show themselves to have benefited her style. She is a singer whose successes have resided more in brilliance of tone than in warmth of feeling. Last night I felt her to be depending upon the same strength that has benefited her in the past, yet many indeed were the passages which she executed with affecting expression.

I have never heard her sing with so much intelligence or so much of zestful alertness. For all her earnestness in bringing variety and humanity into the famous rôle, she did what it is correct for the possessor of her voice to do—she reminded us of the days when grand opera was essentially a matter of vocalism.

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Chicago Opera Presents New Singers in Standard Works

Hilda Burke, Martinelli and Thomas Score in Pagliacci—Edith Mason Triumphs in First Appearance as Violetta—Jeritza Repeats Vivid Tosca—Frank Laird Waller Makes Bow as Conductor

CHICAGO.—Paul Longone's showmanship was again demonstrated when at the performance in the Civic Opera House of Cavalleria and Pagliacci on November 17, he chose to give Pagliacci first and then Cavalleria, reversing the general rule. In Pagliacci, Hilda Burke, Giovanni Martinelli and John Charles Thomas aroused the enthusiasm of the audience: Thomas with splendid singing of the Prologue, Burke with her beautiful interpretation of the Ballatella, and Martinelli with his thrilling presentation of the Lament. Worth singling out also is the début performance of Mario Fiorella in the difficult rôle of Silvio. The performance was smooth under the capable direction of Gennaro Papi, and the staging of Isaac Van Grove also deserves commendation. The performance of Pagliacci was one of the best ever heard on our stage and the enthusiasm of the audience was unbounded.

In Cavalleria, Anna Turkel made her début as Santuzza. She was supported by a cast that included John Pane-Gasser as Turiddu, Joseph Royer as Alfio, Ada Paggi as Lola, and Maria Barova as Mama Lucia. Dr. Frank Laird Waller, conductor of the Milwaukee Philharmonic Orchestra, made a successful début with the company. Miss Turkel, from whom much was expected, did not come up to the mark. Her voice is big but shrill and we are indeed sorry to state that her début in such a high company was unsatisfactory. Pane-Gasser was a well-voiced Turiddu. Royer as Alfio muffled his tones somewhat, but he showed that he knows the stage. He should prove a valuable member of the baritone department. Without doubt, Ada Paggi as Lola was the bright light of the production, as she was the only singer above reproach. Miss Barova was a satisfactory Mama Lucia.

As to Dr. Waller, he did wonders with the cast given him. It was no fault of his that the orchestra and singers did not cooperate. He did everything in his power to gain unity but singers are not always musicians. Waller has long ago proved his ability as an orchestral leader as well as an operatic director, and that he fared so well under such inauspicious conditions reflected much credit on him.

Excellent were the many stage innovations of Isaac Van Grove. These were too many to be mentioned, but let the new stage director of the company be assured that none of them escaped eagle eyes.

LA TRAVIATA, NOVEMBER 19

Another evening of enjoyment was afforded opera-goers who attended *en masse* the performance of La Traviata for the reëntry of Edith Mason. For the first time in her career she appeared as Violetta. The rôle is a test and Mason came out of it with flying colors. In fact, she made her most triumphal operatic appearance in America. We have stated time after time that one of the best singers of the Chicago Opera even now is Edith Mason though she is surrounded by luminaries of the international operatic world. The art of singing does not hold any secrets from her. What a fine lesson we all received from Edith Mason. Every tone was ointment to the ear, true as a bell, luscious in quality and produced with no apparent effort. As an actress, too, Miss Mason surpassed anything that she has done here in previous years.

John Charles Thomas' Germont, Sr., is an old acquaintance, but on each new hearing it impresses even more. He was acclaimed to the echo after his singing of Di Provenza, which we have never heard better interpreted, even by Thomas himself. What superb legato, what phrasing, what smooth voice production and what delivery he has. Like Martinelli, who had shared curtain calls with his colleagues that were intended probably solely for himself after the Lament in Pagliacci, Thomas brought out the other protagonists. The public appreciates an artist doubly for his generosity to his colleagues.

Giuseppe Bentonelli was the Alfredo. Poorly costumed, in the first act he looked more like a Hussar in the Hungarian army than a young Frenchman and in the second he reminded us of Dennis King in the Vagabond King. Tradition has been good enough for other tenors to follow. We admire a student who seeks new ideas, and though we were told that Bentonelli's conception came to him from a painting he had seen somewhere in Europe, the picture must have been wrong. Germont is supposed to be Alexander Dumas fils and we have seen many pictures of that late distinguished playwright and author. Then, too, Mr. Bentonelli is inclined to overact and by so doing annoys instead of pleases. Vocally, he showed once again that he has a lovely voice but on this occasion he sang with too much restraint. Why not let out a few big tones? We had expected a great deal from this American tenor and he met us only half way.

The balance of the cast was satisfactory. Gennaro Papi conducted well at times, but occasionally his slow tempi dragged the action and made the score monotonous. This was manifested especially during part of the first act.

AIDA, NOVEMBER 20

Aida had a somewhat uneven performance on November 20. Martinelli was the hero of the night and won a well deserved ovation after his beautiful singing of Celeste Aida. Throughout the evening he poured forth golden tones. Franca Somigli, who was entrusted with the title rôle, is not a dramatic soprano. For all that, she did some remarkable things especially in acting. She seems to be a modest young woman who understands the stage well. An exact but not sensational singer, she phrases well, her diction is clear and as Aida she did her best work since joining the company. Miss Somigli was charmingly costumed.

Eleanor LaMance, in beautiful costume, looked regal to the eye as Amneris and her singing was most ingratiating. Guido Guidi was one of the bright lights, singing with telling effect the music given to the King. Carlo Morelli was a sonorous Amonasro. Chase Baromeo, one of the pillars of strength in the personnel of the company, gave distinction to the rôle of Ramfis. His glorious voice floated through the vast auditorium and gave *éclat* to a rather gloomy performance. Hilda Ohlin as the Priestess and Cavadore as the Messenger completed the cast. Papi conducted.

TOSCA, NOVEMBER 21

The second presentation of Tosca brought a new Cavaradossi and a new Scarpia, and Maria Jeritza repeated her thrilling presentation of the name part. Though making his début with the Chicago Grand Opera company on this occasion, Myron Duncan is not unknown, having sung the part of Cavaradossi in a special performance of Tosca with Jeritza and John Charles Thomas at the Auditorium Theatre last season. Since then Mr. Duncan, who has sung in Italy under the name of Mario Duca, has improved both vocally and dramatically. His top notes are ringing, his voice has warmth and vibrance, he sings with no apparent effort and is at home on the stage. Although in the first two acts he deviated several times from true pitch, his singing of the E lucevan le stelle was so fine as to efface the impression made at the beginning and awakened the enthusiastic approval of the listeners.

Joseph Royer's Scarpia was well sung and was acted with finish and distinction if a little lacking in force.

The voice of the Shepherd (Ruth Mills) floated clearly and truly from behind the scenes. Miss Mills has a beautiful rich voice which she uses with unusual skill.

LA BOHEME, NOVEMBER 24 (MATINEE)

With Edith Mason as Mimi, Giuseppe Bentonelli as Rodolfo, Claudio Frigerio as Marcello, and Margery Maxwell as Musetta, Puccini's La Boheme was given at the Saturday matinee. Comment is deferred until the next issue. Likewise, the performance of La Forza del Destino, which took place in the evening, will be reviewed next week.

STELL ANDERSEN IN RECITAL

At the Studebaker Theatre, Stell Andersen appeared in piano recital under the direction of Bertha Ott, on November 18. The gifted pianist had made up a program that enlisted compositions by Scarlatti, Bach-Busoni, Brahms, Grieg, Chopin, Scriabin, Tscherepnin and Albéniz. Without hesitation we proclaim Miss Andersen not only one of the most satisfying pianists of the fair sex, but one of the leading pianists of the day. Her interpretations are sane and her technic is impeccable, her fingering excellent, and the tone she draws from the piano is ingratiating to the ear. Her success was incontestable as well as richly earned.

LAURA MAYER IN KIMBALL HALL

Having lingered too long at Miss Andersen's recital, and having erred as to the time we should reach Kimball Hall, we arrived as Laura Mayer was playing the Dohnányi Capriccio in F minor, the last number on her printed program. We were happy, however, to have heard her also in two encores. Miss Mayer, an artist-pupil of Isadore Buchhalter, has, like all the students of that Chicago pedagogue, a flawless technic. Judging her only from the few numbers we were able to hear, we believe that there is a bright future in store. The large audience was demonstrative.

DANCE PROGRAM AT THE BLACKSTONE

Vincenzo Celli, Chicago dancer who has been having success in Italy, presented a program at the Blackstone Theatre on November 18, in which he had the assistance of Berenice Holmes and a group of young dancers. All participants were enthusiastically applauded by a good-sized audience. Gordon Campbell, at the piano, added materially to the enjoyment of the afternoon.

MUSICIANS CLUB PRESENTS DALIES FRANTZ

Following close upon his successful appearance as soloist with the Chicago Symphony Orchestra, Dalies Frantz returned for a piano recital under the auspices of the Musicians Club of Women at the Chicago Woman's Club Theatre, on November 19. In a program embracing Bach's G major Gigue, G minor chorale and D major organ fugue, Brahms' B flat major and C major intermezzi, the Liszt B minor sonata and a group of smaller numbers by Schubert-Liszt, Schumann, Chopin, Prokofieff and Falla, Frantz delivered brilliant piano playing. Imaginative, poetic art is his. His tone is like velvet and even in Brahms or Liszt the pianist did not force it for overwhelming effect. Rather he preferred to remain the fine artist who appeals through the refinement of his art rather than by dashing climax or dynamic force. Frantz' discriminating audience acclaimed him loudly after each group, assuring him of its delight.

HILDA BURKE,
soprano of the Chicago Grand Opera Company, appeared in Turandot, that organization's opening performance, on November 10 at the Civic Opera House in Chicago.
(Photo by James Hargis Connelly.)

MR. AND MRS. KARLETON HACKETT HONOR GUESTS

Mr. and Mrs. Karleton Hackett were guests of honor at the Cordon Club tea on November 16. Mr. Hackett gave an illuminating talk on the Chicago Opera, of whose repertoire committee he is chairman.

SIGMA ALPHA IOTA MUSICALE

Sigma Alpha Iota sorority gave an interchapter musicale on November 18, at their national house headquarters in the Allerton Hotel. The program was presented by the following members: Alice Guernsey, violinist; Florence Ruden, soprano; Esther Goodwin, contralto; Phyllis Mason and Virginia Knapp, pianists; Gertrude Gahl, Ethel Dahlstrom Johnson and Fern Weaver, accompanists.

GRACE DENTON AND BOHEMIANS ANNOUNCE BENEFIT SERIES

Under the direction of Grace Denton and the auspices of the Bohemians of Chicago, a series of four dance programs will be presented at the Auditorium Theatre for the benefit of the Musicians' Relief Fund of the Bohemians. The series is to bring La Argentina on December 8; the Ballet Russe of Monte Carlo in their American première of Stravinsky's Fire Bird, December 28; Doris Humphrey, Charles Weidman and their dance group, January 18; Clotilde and Alexandre Sakharoff, February 22.

HENIOT LEVY CLUB

At the opening meeting of the season of the Heniot Levy Club in Kimball Hall on November 4, the program was presented by Lucille Hunt, Kathryn Knopp, Margaret Kelpsch Ullman, Elizabeth McSwain, Blenda Sterner, Helen Sandford, Genevieve Anderson and Beatrice Eppstein. A special feature was the appearance of Mae Doelling-Schmidt as guest artist, whose playing afforded added enjoyment to the occasion.

WBBM'S RADIO CONTEST

Station WBBM is launching a contest for young singers, offering a thirteen-week contract to sing over that station at $100 per week. The contest is open to any young singer, professional or student, who has never received financial remuneration for singing on the air. There are no restrictions as to type of voice or the songs to be presented in the contest auditions.

(*Continued on page 24*)

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Philadelphia Orchestra Gives Hearing of Native Novelties

Stokowski Offers New Music by McDonald, Dawson and Ponce—Smallens Leads Pop Concert, with Irra Petina as Soloist—Toscha Seidel and Joseph Clarke in Recital—Sevitzky Conducts Rare Works with Simfonietta

PHILADELPHIA.—The Philadelphia Orchestra concerts of November 16 and 17, with Leopold Stokowski conducting, presented three novelties, two distinctly American and one Mexican. The first was symphony No. 1, entitled The Santa Fe Trail, by Harl McDonald, a native of Colorado but at present professor of music composition at the University of Pennsylvania. This symphony is in three movements with the first divided into two parts. The first movement is called The Explorers (In the Desert, and In the Mountains), the second, The Spanish Settlements, and the third, The Wagon-trains of the Pioneers. It is a fine piece of work, built on a solid foundation of form, but distinctly individual and original. It is delightful to listen to, and appealingly describes the titles of the various parts. The bleakness of the desert and the powerful majesty of the mountains are beautifully depicted and the melodious rhythmical lilt of the second movement is finely contrasted with the strong last movement. The applause was enthusiastic and prolonged as the conductor was called to the stage.

The second novelty was Chapultepec by Ponce, in three parts, Primavera, Nocturno and Canto y Danza. This was the least interesting of the three new offerings, although in no way objectionable because of frightful discords or revolutionary effects. There were spots of real beauty, and the orchestral resources were cleverly used.

The third was the Negro Folk Symphony by Dawson. This was described in last week's issue, in the account of the Youth Concert, at which it was given its first performance anywhere. It again made a favorable impression and was well received by the audiences. The other number on the program was the Ravel Rapsodie Espagnole, which had a fine reading and performance.

As an aftermath to the concert Stravinsky's Pastorale was played by a small group of the orchestra and proved to be charming.

PHILADELPHIA ORCHESTRA POP CONCERT

The second Sunday Popular Concert was given by the Philadelphia Orchestra (Alexander Smallens, conductor) on November 18, before a good-sized audience.

Two soloists were Irra Petina, soprano, and Iso Briselli, violinist. Miss Petina sang the aria, Connais-tu le pays from Mignon by Thomas, and the Aria of Marfa from Moussorgsky's Khovantschina, adding as an encore the Hopak by Moussorgsky. While each was finely done and revealed Miss Petina's rich voice and splendid musicianship, she was more at home in the Russian numbers and gave them with excellent effect and artistry. She was warmly received and recalled many times.

Mr. Briselli was heard in the Bruch concerto in G minor for violin and orchestra, in which he demonstrated his marked talents, both technical and interpretative. He received an ovation at the close, to which he responded with two encores, Air for G String by Bach, arranged by Wilhelmj and Novacek's Moto Perpetuo, both beautifully played.

The purely orchestral numbers were Borodin's overture to Prince Igor, extracts from Raymonda by Glazounoff (in which fine solo passages were skilfully executed by Marjorie Tyre, harpist of the orchestra), dance from La Vida Breve by Falla, and Romeo and Juliet by Tschaikowsky. Mr. Smallens gave to each a thoughtful reading and the orchestra played with its usual skill.

TOSCHA SEIDEL AND JOSEPH CLARKE IN RECITAL

The first in a series of five recitals to be given by the Clarke Conservatory of Music in the Academy of Music foyer was presented on November 19 by Toscha Seidel, violinist, and Joseph Clarke, pianist and director of the conservatory bearing his name, with Marion Dougherty, pianist, as assisting artist.

Mr. Seidel and Mr. Clarke opened the program with the Mozart sonata No. 15 in B flat, and closed the program with the Brahms sonata No. 2 in G major. Especially in the Brahms did the two artists achieve a high degree of excellence. The performance was most convincing, exhibiting a fine type of sonata playing.

Mr. Seidel also appeared in a solo group, which included the Pugnani-Kreisler Praeludium and Allegro, and two Spanish dances, Malaguena and Habanera, by Sarasate. In these the soloist used almost every resource of the violin with the utmost ease. His tone is powerful and his technic masterly. Herbert Jaffe provided excellent accompaniments for this group of solos.

Miss Dougherty played a group of four numbers—Goldfish and Fireworks by Debussy, Chopin's waltz in A flat and scherzo in B flat minor. Particularly in the Debussy works did Miss Dougherty excel. The dainty and delicate types of tone and technic were finely blended with the wider sweeps and broader style in an artistic manner. The Chopin numbers were also splendidly done but Miss Dougherty seems less at home in that music. This young and promising pianist has gained much in poise and keyboard command since she was last heard here. Miss Dougherty was enthusiastically applauded and richly deserved the homage.

MATINEE MUSICAL CLUB

The Matinee Musical Club of Philadelphia (Mrs. Edward Philip Linch, president) opened its forty-first season on November 20 in the ballroom of the Bellevue-Stratford, with a concert by Frederick Jagel, tenor, as guest artist, Edwin McArthur, accompanist, and the Matinee Musical Club Piano Ensemble of fifteen pianos (Agnes Clune Quinlan, director).

Jagel's numbers included songs by Schubert, Wolf, Sadero, Recli, Santoliquido, Kramer, Homer, Hinchcliffe, Quilter, Warren, and the aria Ah! fuyez from Manon, with the Prize Song from Die Meistersinger as an encore. Jagel was in good voice and sang with his usual consummate artistry. He was well received and excellently accompanied by Mr. McArthur.

The piano ensemble did nice work, especially in the dainty Marionettes of Glazounoff, Les Bois by Godard and Moszkowski's Minuetto. Other numbers included overture to Prometheus by Beethoven, Moszkowski's Tarantelle and Spinnerlied, and the Glazounoff Valse de Concert.

STRINGART QUARTET

The Stringart Quartet, consisting of Marian Head and Arthur Cohn, violins, Gabriel Braverman, viola, and Victor Gottlieb, cello, presented the first in a series of concerts to be given by them this season in the Assembly Hall of the Unitarian Church of Germantown, on November 20, before a large and enthusiastic audience.

The program held the Smetana quartet in E minor (From My Life), fourth quartet, Aserbaidjan, by Karagitcheff (first performance in America), and the Schubert quartet in G major, op. 161. The quartet did fine work in all the numbers, with perhaps highest honors going to the Karagitcheff and Schubert works. The former is in three parts Le Branle (the Donkey), Chanson and Dances. It was melodious and pleasing in character, also splendidly performed. The Schubert quartet was excellently given and aroused enthusiasm. The members of the quartet play with real joy, perfect ease and skillful technic.

PHILADELPHIA CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) gave its first concert of the season on November 21 in the ballroom of the Bellevue-Stratford.

The program was divided into two distinct parts—that of the older masters coming before the intermission, and that of contemporary composers after. Sonata in B flat by Castrucci, transcribed for string orchestra by A. Walter Kramer, was the opening number, in five sections—Adagio cantabile, Siciliana, Gavotta, Veneziana and Andante cantabile. It was delightfully read and played, with attention given to the details of shading and phrasing. This was followed by a charming little Vecchio Menuetto by Sgambati, transcribed only last summer by Mr. Sevitzky for string orchestra. Carl Philip Emmanuel Bach's Sinfonie No. 3 in C major brought the first part to a pleasing close.

The last part included L'Offrande a l'Amore de la Bienheureuse Therese de l'Enfant Jesus by Tcherepnine, and Sinfonietta by Miaskowsky. The first was given in a previous season by the Simfonietta and was greatly enjoyed. Mr. Sevitzky achieved the devotional atmosphere with fine effect. He gave a spirited performance of the presto movement of the last number. The applause was such that Mr. Sevitzky announced that they would play the Gavotte from the Handel suite in D minor. This gem brought a beautiful concert to a fitting close.

Mr. Sevitzky conducted with his usual firm and sensitive manner, attaining a high degree of artistry in the presentation of each number.

M. M. C.

New Haven Schedule Rich In Orchestral Events

Boston Symphony Acclaimed in Concert Under Koussevitzky—Resident Orchestra Presents Excerpt from Wagner Drama—Kortschak Conducts Civic Players

NEW HAVEN, CONN.—The New Haven musical season is in full swing. Within a single week three orchestras presented programs designed to meet all tastes. The Boston Symphony Orchestra, which is an old favorite with audiences here, gave a performance which will long be remembered. For variety and richness of content and for general musical interest, Conductor Serge Koussevitzky could not have chosen a more appropriate combination of composers than Mozart, Beethoven and Moussorgsky. The concert began with the overture to the Marriage of Figaro by Mozart and ended with the novelty for the evening, an orchestral arrangement by Ravel of Moussorgsky's Pictures at an Exhibition. For the meaty part of the program, Koussevitzky gave an inspiring interpretation of Beethoven's Eroica, which ended in an ovation for conductor and orchestra, lasting fully five minutes.

This year the New Haven Symphony Orchestra, under Dean David Stanley Smith, inaugurated the concert series by presenting the entire first act of Die Walküre with Margaret Matzenauer as Sieglinde, Dan Gridley as Siegmund, and Kenyon Congdon as Hunding. Mme. Matzenauer, known for her fine interpretation of Wagnerian rôles, was in especially good voice that night. Although the rôle calls for a soprano voice of a lighter and more lyric range, Mme. Matzenauer showed that her voice had that desirable flexible quality. Her lower register was full, round and rich in production. Dan Gridley and Kenyon Congdon both gave sympathetic readings of their parts.

KORTSCHAK LEADS CIVIC ENSEMBLE

The popularity of Hugo Kortschak as conductor of the Civic Orchestra and the fine standard to which he has raised the orchestra bids well for its success this season. Woolsey Hall was packed to overflowing and the audience showed its faith and appreciation by the inspiring greeting. The purpose of the founders of the association as set forth in the charter is "to sponsor, support and maintain an orchestra which will render high-class instrumental, vocal and semi-classical programs to the music-lovers of New Haven at a nominal cost." Natalie Bodanskaya, soloist with the orchestra, sang a pleasing group of Mozart arias.

Sergei Rachmaninoff offered a program of piano music intended definitely for popular consumption. With the exception of the toccata and fugue in D minor, Bach-Tausig, the program consisted of groups of numbers by Chopin, Liszt, and the pianist's own original compositions. The Beethoven sonata, op. 10, No. 3, offset the group of lighter works.

E. K.

Janssen, Brodsky and Triggs for General Motors Concert

The General Motors Symphony Orchestra with Werner Janssen as guest conductor, and Brodsky and Triggs, duo-pianists, as featured performers, will present works of Mendelssohn, Mozart, Wagner and Brahms as highlights of the concert over an NBC-WJZ network, December 2. Opening with Mendelssohn's Fingal's Cave overture, the orchestra also will play Wotan's Farewell and Magic Fire Music from Wagner's Die Walküre, MacDowell's To a Wild Rose, and Brahms' sixth Hungarian dance. Brodsky and Triggs will offer two movements from Mozart's two-piano concerto, a Spanish rhythm by Infante and Gottschalk's Banjo.

SZIGETI

1934-35

SEPT. 25—LONDON (QUEEN'S HALL)

OCT. 1—LONDON (B.B.C.)
" 2—LEEDS FESTIVAL (SIR TH. BEECHAM)
" 4—LEEDS FESTIVAL (SIR TH. BEECHAM)
" 7—LONDON RECITAL
" 8—LONDON (RECORDING WITH SIR TH. BEECHAM)
" 17—ARAD (ROUMANIA)
" 19—NAGYVÁRAD (ROUMANIA)
" 20—CLUJ OPERA HOUSE (ROUMANIA)
" 21—HERRMANNSTADT (ROUMANIA)
" 25—AMSTERDAM (BRUNO WALTER)
" 27—THE HAGUE (BRUNO WALTER)
" 30—LONDON (QUEEN'S HALL)

NOV. 2—MANCHESTER
" 4—PARIS
" 19—ASHEVILLE, N. C.
" 23—WOLFVILLE, N. S.
" 26—NEW YORK CITY (BAGBY)
" 27—TORONTO
" 28—STRATFORD, ONT.
" 30—SACKVILLE, N. B.

DEC. 3—ANN ARBOR, MICH.
" 5—MONTREAL
" 10—LAWRENCE, KAN.
" 13—MINNEAPOLIS, MINN. (EUGENE ORMANDY)
" 14— "
" 18—BALTIMORE
" 19—BRIDGEPORT, CONN.

JAN. 7—PARIS (AMERICAN WOMEN'S CLUB)
" 9—LUXEMBOURG
" 11—STRASBOURG
" 14—VIENNA (ALL-STAR SERIES)
" 16—CREMONA
" 17—BOLOGNA
" 18—TURIN
" 19—FLORENCE
" 20—ANCONA
" 21—GENOVA
" 27—PARIS (COLONNE)

FEB. 2—HASTINGS
" 5—LONDON
" 8—DERBY
" 9—SHERBORNE
" 11—LONDON (QUEEN'S HALL)
" 12—LONDON (QUEEN'S HALL)
" 14—BATH
" 17—LIVERPOOL
" 19—IPSWICH
" 21—THE HAGUE
" 22—UTRECHT
" 24—AMSTERDAM
" 25—LEEUWARDEN

MAR. 1—PRAGUE
" 3—BUDAPEST
" 5—DEBRECEN
" 7—BUCHAREST
" 10—BUCHAREST
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Jan. 10—DETROIT, MICH. (ORCHESTRA)
15—ALBANY, N. Y.
19—NEW YORK, N. Y.
20—NEW YORK, N. Y.
21—BROOKLYN, N. Y.
23—CONCORD, N. H.
26—BOSTON, MASS.
30—TORONTO, ONT.
31—HAMILTON, ONT.

Feb. 4—READING, PA.
5—BALTIMORE, MD.
7, 8, 12—CHICAGO, ILL. (ORCHESTRA)
15, 16—BOSTON, MASS. (ORCHESTRA)
19—PROVIDENCE, R. I. (BOSTON SYM. ORCH.)
18—HARTFORD, CONN.
21—WASHINGTON, D. C. (ORCHESTRA)
24—ORANGE, N. J.
27—NEW YORK, N. Y.

Mar. 3—INDIANAPOLIS, IND.
5—MADISON, WIS.
7—MILWAUKEE, WIS.
11—WINNETKA, ILL.
15, Apr. 5—CALIFORNIA:
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Goossens Pays Tribute to Memories Of Delius and Holst in Cincinnati

Symphonic Concerts Introduce First Local Hearings of Paris by Former Composer and The Planets by Latter—Sigrid Onegin Triumphs as Soloist with Orchestra

CINCINNATI, O.—A program of rare charm was offered by Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, in its third concert of the season. Opening with the Concerto in Theatrical Style (Couperin), played to expose all the delicate beauty of this quaint work, Mr. Goossens offered Schumann's symphony No. 2 in C major, then Paris (Delius), and the Slavonic Dances No. 1 (Dvorak), played in brilliant style.

The Delius work was new to the audience, which immediately liked this tone-poem depicting Paris, the world city, in 1899, not the raucous, boisterous city we would expect in a modern composition. Goossens has a particular flair for this English composer and we are glad to be inducted into his music by so skillful a master.

Sigrid Onegin was the soloist and gave unbounded pleasure with her charming personality, her rich, full voice, her thoroughly satisfying interpretation of Mozart, Meyerbeer and Verdi. Indeed, the O Prêtres de Baal from Le Propète was sheer artistry. She was recalled with thunderous applause time and time again by a highly appreciative audience which would have been happy to listen to her through a whole program. Goossens' especial gift of accompanying a soloist added much to the enjoyment of the singer's art.

HOLST WORK PRESENTED

The pinnacle of the fourth pair of concerts, not only according to this humble reviewer but according to the audience which showed its appreciation by protracted applause, was Beethoven's fifth symphony. In our opinion, Goossens knows the great composers as few conductors do. He has that fine understanding of the messages of joy and sorrow the masters convey in their music. He interprets so that you have the feeling nothing could ever be nobler. Hearing Beethoven's fifth played by the Cincinnati Symphony Orchestra under his baton, is ecstasy.

The Brandenburg Concerto No. 2 in F major, for violin, flute, oboe, trumpet and strings, brought four principals as soloists, Emil Heermann, Ary van Leeuwen, Marcel Dandois and Henry Wohlgemuth. Four movements from The Planets (Gustav Holst) was new to Cincinnati and proved delightful in its varying moods and modern harmonic idiom. Mozart and Ravel were the other composers presented.

Hubert Kockritz, baritone, was presented by the Clifton Music Club under the leadership of Mrs. John A. Hoffmann in his first concert since returning from abroad. His fine voice has gained immeasurably in flexibility and tonal beauty. He is naturally endowed with qualities that are needed to interpret Schubert and Hugo Wolf in their deeper meanings and he displayed these in his singing. Miriam Otto was the delightful accompanist.

CONCERTS AT SCHOOLS OF MUSIC

Sponsored by Bertha Baur, Mrs. Hoffmann and Philip Wyman, the Cincinnati Conservatory of Music faculty is giving a series of six concerts on Sunday afternoons presenting distinctive music seldom heard because of the need of two or more piano soloists. The undertaking affords an opportunity of hearing these compositions and adds to the scholarship fund. Karin Dayas, Daniel Ericourt and Karol Liszniewski were the soloists in the concerto for three pianos and orchestra (Bach) and concerto for two pianos and orchestra (Mozart), Alexander von Kreisler conducting. Dan Beddoe sang two numbers by Handel, Grace Woodruff accompanying him on the piano.

Walter Heermann conducted the Cincinnati College of Music orchestra in a creditable program in which Margaret Spencer, from the class of Hans Rischard, and Richard Byrne, from the class of Emil Heermann, were the soloists. Grainger's Green Bushes was given its Cincinnati première.

Mr. Goossens conducted the joint concert of the Cincinnati Symphony Orchestra and the May Festival Chorus given as a memorial to the late William Cooper Proctor. Ruth Heubach Best was soloist. M. D.

Metropolitan Merger Opposed by Committee

(*Continued from page 5*)

departments of the Metropolitan Opera—comprising the artists, the orchestra, the chorus, the ballet and the stagemen—convened at a meeting to discuss conclusively the present emergency and to make such proposals as in their opinion would ensure, to the entire satisfaction of the opera-loving public, the continuance of their company as a disciplined and well-trained institution with traditions of the highest to maintain.

"The proposed merger of the Philharmonic-Symphony with the Metropolitan Opera, though outwardly assuring the continuance of both organizations, would, to begin with, cause the Philharmonic orchestra to play both at the symphonic concerts and at the operatic performances and would thereby throw out of work almost 100 men of the present Metropolitan orchestra. In these days when campaigns are being launched by Messrs. Walter Damrosch, Paul D. Cravath, David Sarnoff, Merlin H. Aylesworth and other notables of the musical world to raise funds for needy and unemployed musicians, it is certainly an obstructive measure to throw more musicians out of work.

"While as a symphony orchestra the Philharmonic cannot easily be excelled, it is well known to many musicians (and this has been plainly demonstrated last summer at the Lewisohn Stadium) that as an opera orchestra it cannot acquit itself as well as the present Metropolitan Orchestra—a group of musicians as accomplished in their field as their Philharmonic brothers in their own.

"As with the orchestra, so with the other departments. According to the proposals and plans of the Philharmonic Symphony, announced through the press of a ten weeks opera season (each week to comprise a few performances of the same opera), most of the artists, the present well-trained chorus, the ballet and many stagemen of the Metropolitan would be dispensed with; altogether over 350 persons would be thrown out of work.

"Taking these matters into consideration the members of the Metropolitan Opera as represented in their various departments at the above-mentioned meeting agreed that:

"Whereas the resignation of Mr. Gatti-Casazza is much to be regretted,

"Whereas the suggestion that Mr. Toscanini could successfully replace Mr. Gatti is absurd and ridiculous, as this gentleman has in the last few years repeatedly asserted that he will not conduct opera; as the same person has absolutely no managerial ability but is well known for his dislike for American music, his manias, his partiality, his despotic temperament and sundry other peculiarities which make him quite unfit for anything except as concert conductor,

"Whereas a merger, as contemplated, of the Metropolitan with the Philharmonic, far from assuring the life of the operatic institution, would, in the course of time, put an end to it, while saving the Philharmonic from its ultimate doom,

"Whereas the approximate deficit for the coming season of about $300,000 (as mentioned in the last campaign for funds) can be greatly reduced in future seasons,

Be it resolved:

"That instead of replacing Mr. Gatti-Casazza by a similar manager with high salary and full authority, such a manager be dispensed with, thus saving completely his salary, Mrs. Gatti's (Rosina Galli's) salary, and all the expenditures pertinent to their European trips; that the steamship fares of all the artists be cancelled, that the salaries of certain artists be further reduced, that all unnecessary artists and personnel be dispensed with, and so forth. It has been figured that such savings may amount to about $200,000, leaving an annual deficit of about $100,000 a year, or less,

"That a last public campaign be started to create a fund of $500,000 which could and should make the Metropolitan everlasting,

"That an administrative committee, each member of which to have an equal voice in the affairs of the institution and in whom all members of the Metropolitan Opera could have complete confidence, be substituted; such a committee to be composed of those members of the present management who have many years of experience and the necessary aptitude for reorganization, i. e.,

"The assistant-manager (Mr. Ziegler), the administrative secretary (Mr. Villa) and the treasurer (Mr. Garlichs),

"That such a committee, or each member independently, be asked to present detailed plans for a constructive and feasible project which would ensure the future of the Metropolitan Opera as a complete entity and on a more economical basis; also plans for a season of operas and symphonic concerts to be given alternately by the two separate companies in the Metropolitan Opera House,

"That all decisions of an artistic, administrative or financial nature, to be taken by this committee, be first submitted to the Board of Directors for their approval,

"That the members of the Philharmonic Symphony be advised to look into the affairs of their own institution as conducted by their managers (Messrs. Judson and Zirato—two highly remunerated artists' representatives and concert managers) and by Mr. Toscanini (of $100,000 fame and salary). It is quite certain that the $500,000 fund subscribed by the American public, early this year—were it to be properly used—should make possible at least five seasons of concerts instead of three.

"That the press, the various unions and the music-loving public prevent any concert bureau or artists' manager, such as the above mentioned (with their multiple interests at stake) from obtaining an almost complete control of these important institutions in the American musical world."

Cosmopolitan Opera Company Presents Its First American Work

Announcement of the Cosmopolitan Opera Company's performance of Louis Gruenberg's Emperor Jones attracted a seated audience of 5,000, with numerous standees, on November 24 at the Hippodrome. This was the company's first venture into the field of American opera and was hailed with enthusiasm. The production was colorful and effective, with Jules Bledsoe in the title rôle. Mr. Bledsoe had essayed the part when the work was performed at Mecca Temple last July. His portrayal of the Negro who seized a throne was compelling—overbearing and self-assured in the first scenes and helpless and a prey to fear at the tragic finale. George Thomas (the only white man in the cast) was a newcomer in the rôle of the Cockney trader Smithers. Charlotte Murray enacted the part of the Native Woman; Frederick Perry, the Witch Doctor. Aldo Franchetti conducted.

The Hall Johnson Negro Choir, under Mr. Johnson's direction, presented two groups of Negro spirituals during the first half of the evening, as well as singing the sinister chorus in the opera. They were in prime form. M. S.

Kroll Sextet to Appear in Town Hall Concert

The Kroll Sextet, whose personnel consists of William Kroll and Nikolai Berezowsky, violins; Leon Barzin and David Mankowitz, violas, and Horace Britt and Sterling Hunkins, cellos, will give a Town Hall, New York, concert on December 7. This group was founded by William Kroll in 1932 to open the twenty-fifth season of the Bohemians with a sextet program. Two weeks after that concert the group opened the season for the Beethoven Association. As a result they were engaged by Mrs. Elizabeth Sprague Coolidge and Dr. Carl Engel of the Library of Congress to perform the prize sextet at the Coolidge Festival in Washington the following season. At the invitation of Mrs. Coolidge they also participated in the September, 1934, Chamber Music Festival at Pittsfield, Mass. The sextet has just returned from Buffalo and Rochester, N. Y. They will be heard in New York in works by Brahms, Frank Bridge and Martinu.

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Providence Has Concert in Memory Of the Late John Sebastian Matthews

Mischa Levitzki Begins Civic Association Schedule—Ethel and Otto Luening Presented by Club—Leps Leads Opening Program of Symphony Orchestra

PROVIDENCE, R. I.—The compositions of the late John Sebastian Matthews were heard at a service held in his memory at Grace Church. The choir of Grace Church, with Grace Regester at the organ, performed the choral selections, and Dr. T. Tertius Noble of St. Thomas' Church, New York, a lifelong friend of Mr. Matthews, played several organ selections which included Christe Redemptor, Adoration, Angelus-Meditation and Bethany.

A concert sponsored by the Italian War Veterans Association was given in Elks Hall, Paul Velucci conducting, and Martino-Rossi, baritone, assisting. The program was Italian in character and the small orchestra gave an effective performance. Mr. Velucci proved to be a capable conductor and Martino-Rossi sang with dramatic fervor.

ETHEL AND OTTO LUENING APPEAR

The Catholic Woman's Club had as its guest artists in Plantations Club Auditorium, Ethel Luening, soprano, and Otto Luening, flutist. Their program was musical. Mrs. Luening sang with a light, flute-like voice, true to pitch and clear enunciation. In variations on a theme of Mozart with flute obbligato (A. Adam), voice and flute were scarcely differentiated. Mrs. Luening was particularly pleasing in When I Was Seventeen (Swedish folk song) and was obliged to respond with a double encore. Mr. Luening acted in the dual rôle of flutist and accompanist with equal ability. All in all, it was a remarkably delightful event and won the enthusiasm it deserved.

LEVITZKI IN RECITAL

The Civic Music Association of Pawtucket presented Mischa Levitzki in the first concert of its series at the Senior High School Hall, Pawtucket. It was an evening of delight, Levitzki displaying virtuoso technic and artistic talents of the highest order.

An organ recital under the auspices of the American Guild of Organists was given by Edith Lang of Boston in the Round Top Church. Her long program consisted of selections especially adapted to the organ. In these her registrations were varied and interesting and her technic clear and vital.

CLUBS HOLD CONVENTION

The Plymouth District Convention of the National Federation of Music Clubs was held at the Music Mansion (Ruth Ferry, president). Following the business meeting there was a piano recital by Annette Stoddard of Concord, N. H., and speeches by the National President, Mrs. John Alexander Jardine, and Julia Williams. Dr. Helen Dickinson of Union Theological Seminary gave an inspiring talk on Beauty in Church Worship. There were songs by Frances Waterman Stockwell and the Temple Beth-el Quartet, and organ solos by Mr. Brinkler of Portland, Maine. At a later meeting the Rossini Club of Portland presented Evelyn Badger Carroll, contralto; Frances Downell, pianist; Gladys Russell Cook, soprano, and Sylvia Rowell, violinist. A second day of the convention was devoted to the work of the juniors.

The Providence Symphony Orchestra (Dr. Wassily Leps, conductor) gave the first of the season's concerts at the Metropolitan Theatre. The program was Russian in character and included Andon, a symphonic composition by Dr. Leps, for orchestra and chorus and three soloists, with words by John Luther Long. On this occasion the soloists were Geneva Jefferds Chapman, soprano; Berrick Schloss, tenor and Ray A. Gardiner, basso, and the Providence Symphony Chorus. B. N. D.

Adelaide Ahrling's Engagements

Adelaide Ahrling, soprano, sang at Grantwood, N. J., P. E. Church recently, also in Union City, N. J., at the Universalist Church, Stamford, Conn., and in St. Bartholomew's P. E. Church, New York. After that she was heard at the American Pen Women's Association, and last August gave several recitals at the Berkeley-Carteret hotel, Asbury Park, N. J. Appearances at the Alvienne Theatre, at Aeolian Hall, and at Hotel Astor, New York, as well as for prominent clubs in New Jersey and Connecticut also occurred. She has sung over Station WBMS in New Jersey.

Winifred Christie Here After European Tour

Winifred Christie sailed from England on November 22 by the SS. Manhattan, arriving in this country on November 29. Her recent European schedule included appearances in London and cities of Holland. The pianist's first concert in her American season is to take place on December 4, under the auspices of the New School for Social Research, New York. The program she will play includes numbers by Handel, Bach, Bach-Chiapusso, Chopin and Debussy, and Aaron Copland's Piano Variations. Mme. Christie plays the Moór Double Keyboard Piano in all her concerts, and an item of interest to lovers of modern music will be her performance of the Copland work on this keyboard. Some of Mme. Christie's important bookings for the immediate future are concerts in Pittsburgh, Pa. (December 7), Boston (December 11), and, December 13, a recital in Town Hall, New York, with a different program from that of her appearance at the New School for Social Research.

Esther May Barrett to Appear on December 4

Esther May Barrett, soprano, who is giving her New York recital on December 4 at Town Hall, has studied in Cleveland with Walter F. Greenwood. She is from Norfolk, Va., and has had numerous concerts in the South and Middle West.

Miss Barrett was the first singer to give a benefit concert for the Nordica Memorial Association at Farmington, Me., on which occasion she wore Mme. Nordica's Marguerite gown from Faust and her special jewels, which were used for the first time since Nordica wore them.

Gabrilowitsch Feted in Toledo Museum Series

Eminent Pianist Impresses in Recital Including Beethoven and Mozart Sonatas—Mu Phi Epsilon Gives Program

TOLEDO, O.—Ossip Gabrilowitsch, pianist, was the second artist to appear in the Toledo Museum of Art Concert Series. Gabrilowitsch long has been a favorite with Toledo music-lovers, and each performance has justified that favoritism.

His interpretation of the sonata in C minor (Mozart) immediately captivated the audience. Sonata in D major, op. 10 (Beethoven), a group of Brahms pieces, The Fountain (Ravel), and three Chopin numbers in ensuing order so delighted his listeners that encore after encore was demanded. They refused to leave their seats after the brilliant performance came to a close. With characteristic graciousness Gabrilowitsch responded to the repeated clamors with several encores.

Gabrilowitsch does not arrange a program merely to display technical proficiency, but uses an artist's discrimination, selecting from the best of available piano literature. From the softest pianissimo to a powerful crescendo his playing was a singing line of beauty. His was one of the finest recitals ever given in Toledo.

OTHER MUSEUM EVENTS

Helen Lease Sloan, mezzo-soprano, presented a varied and artistic program recently at the free Sunday afternoon concert in the peristyle of the Art Museum. Marana Baker was the accompanist. On the following Sunday Arthur Denny, tenor, and Florence Fisher Miller, violinist, appeared in joint recital. Isabel Rudd Reichert and Marana Baker were the accompanists.

Epsilon Chapter of Mu Phi Epsilon gave its second formal program on November 22. Those appearing were: Margaret Rinderknecht, pianist; Dorothy Munz, contralto; Esther Burnworth West, pianist; Beatrice Bailey, violinist. Patricia Herring Souren and Marana Baker were the accompanists. Lillian Paquette presented the oral program notes. D. J.

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Bach Cantata Performed in Second Concert of Richmond Orchestra

Wheeler Beckett Conducts His Orchestration of Work by Cesar Franck —Toscha Seidel and Beveridge Webster Win Plaudits as Soloists with Organization

RICHMOND, VA.—The second major concert of the Richmond Symphony Orchestra on November 12 at the Mosque brought to the large audience the impression of complete unity of conductor and instrumentalists, together with increased flexibility of performance, all evidenced in a program arranged to give marked variety. Mr. Beckett, in his program-making, combined offerings well diversified in origin and requiring all the resources of his men.

Schubert's Unfinished Symphony was given its second hearing in the three years of the orchestra's régime, evincing a marked improvement over the previous performance in qualities of smoothness, delicacy and refined phrasing. Mr. Beckett invested it with a new interest, with a perfection of interpretation which disclosed his consummate musicianship.

In decided contrast to the Schubert came Johann Sebastian Bach's cantata Sleepers Wake, commemorating his 250th anniversary. The orchestra was augmented by a vocal chorus of eighty Richmond choir singers, trained by L. E. Weitzel, choir director at Grace Covenant Presbyterian Church and an officer of the Organists' Guild, by whom this number was suggested. This feature of the program brought out a choral performance with splendid vocal qualities, solidity and unity of tone, with an orchestral accompaniment approaching perfection.

The overture and Bacchanale from Tannhäuser followed, dramatically performed, with brilliant solo passages by Mr. Bolotine. Träumerei (Schumann), with muted strings, and Rimsky-Korsakoff's Flight of the Bumble-bee ensued.

The violin concerto of Tschaikowsky furnished the vehicle for Toscha Seidel, the soloist of the evening, in which Mr. Seidel played with brilliancy and ample dexterity—at times thrillingly.

BEVERIDGE WEBSTER IS SOLOIST

Brahms' symphony in A minor was the outstanding feature of Mr. Beckett's third major concert on November 19. All the superb qualities of this work were heard at their best under the masterly baton of this brilliant young conductor. The second and third movements, in particular, brought out unusual delicacy and precision of interpretation, with the celebrated horn passage splendidly done. The work came to its climax with a highly impressive breadth and quality of tone, in which every member of this splendid organization apparently gave his best.

Mr. Beckett with each performance of the orchestra discloses new qualities of musicianship, remarkable poise and ascendancy over his men. Without a trace of exaggeration in his interpretations, he seems, nevertheless, to wring the utmost from each phrase, and all with logic and precision.

An arrangement of a prayer of César Franck by Mr. Beckett, charmingly instrumented and performed, opened the program, with the Merry Wives of Windsor overture to close the first part of the concert.

Beveridge Webster, brilliant young American pianist, disclosed splendid pianistic abilities in the Liszt concerto in A. Mr. Webster played with brilliance, tremendous resources of technic and amazing contrasts. There was never any sacrifice of delicacy, however, and the varying moods of the composition were given complete recognition. Mr. Webster was repeatedly recalled, and with enthusiasm; he responded with two encores.

In a depression—or perhaps a recovery—year, the audiences at the Richmond Symphony concerts increased in number with each successive concert, a splendid and deserving tribute to this fine organization and its conductor. J. G. H.

Ann Arbor, Mich., Welcomes Vocal Programs

Lawrence Tibbett and Don Cossack Chorus Applauded in Choral Union Concert Series

ANN ARBOR, MICH.—During November the patrons of the Choral Union Series have been favored with two satisfying concerts, one given by Lawrence Tibbett on November 1 and the other on November 19, by the Don Cossack Russian Male Chorus (Serge Jaroff, conductor). Both are great favorites in Ann Arbor and received a warm welcome from their audiences.

Tibbett opened his program with three numbers, in French, Italian and English—Bois Epais, Che Fiero Costume and The Bailiff's Daughter—different in character and showing the amazing versatility of the singer. These were followed by four German songs, all delivered in English and perfectly enunciated. The German words of Schubert's Die Allmacht are splendid and the translation used on this occasion lost nothing and thrilled the listeners. Probably no one in the audience could say that he had ever heard Brahms' Minnelied sung more tellingly.

Stewart Wille was the accompanist, also offering two selections as a soloist. These were the Hess arrangement of Bach's chorale, Jesu, Joy of Man's Desiring, and the Bach-Siloti organ prelude in G minor. In both rôles he performed admirably.

The novelty most awaited by the listeners was the excerpt from Louis Gruenberg's Emperor Jones. The passage chosen was the Emperor's prayer in the forest which brings in the Negro spiritual Standing in the Need of Prayer. Tibbett gave an impressive performance but not more so than in the Prologue from I Pagliacci and the Evening Star from Tannhäuser which followed as encores. There were five songs at the end of the recital, closing with Coleridge-Taylor's Eleanore.

CHORAL EVENT ATTRACTS

The Don Cossack concert was impressive and greatly enjoyed. Much liturgical music as well as secular compositions from Russia are well known in America but this program offered many works which were new to the audience. There were two additions to the printed program which proved to be the most popular of the evening. They were We Praise Thee, O God from the Russian liturgy and a Russian peasant song, which drew enormous applause and had to be repeated.

Throughout this concert there was heard from time to time a stunning baritone voice which made one wish that he might hear the possessor of that voice as a soloist.

A. McL. T.

Tulsa Chapter of Sigma Alpha Iota Hears Roberta Campbell Lawson

TULSA, OKLA.—Sigma Gamma Chapter of Sigma Alpha Iota, University of Tulsa opened its season with a candlelight musicale on October 28 in Tyrrell Hall, presenting its patroness, Roberta Campbell Lawson, soprano, assisted by Irene Buchner, pianist, in a program of Indian music and folk lore.

ROBERTA CAMPBELL LAWSON

Mrs. Lawson, a musician and composer, has received international recognition as a lecturer on Indian music and legends and her program for Sigma Gamma Chapter included a group of her own compositions. She is the author of a book, Indian Music Programs, which she is now elaborating, having compiled a collection of Delaware Clan Songs. On her recent trip to Europe Mrs. Lawson presented several program of Indian music in England, France, Germany, Austria, Switzerland and Czechoslovakia and during the past summer in the Hawaiian Islands. Mrs. Lawson is a candidate for president of the General Federation of Women's Clubs and is now first vice-president of the organization. She is a member of the board of the University of Tulsa and of the Oklahoma College for Women at Chickasha.

Sigma Gamma Chapter has a full calendar for the season, including a Thanksgiving musicale, a Founders Day musicale at the Mayo Hotel on December 8, with the three Oklahoma chapters, Alpha Zeta, Alpha Eta and Alpha Iota as special guests. A Christmas candlelight vesper service will be held in Trinity Episcopal Church on December 18.

New Edition of Gilbert and Sullivan Librettos Planned

Frederick Hobbs, company manager of the D'Oyly Carte Opera Company, has contributed a foreword to a combined cloth-bound edition of authentic Gilbert and Sullivan librettos to be published soon. In addition to twelve of the most popular selections from the operas this cloth-bound volume will contain the librettos as reprinted from the company's English edition for the following operas: The Mikado, Iolanthe, Yeomen of the Guard, The Pirates of Penzance, The Gondoliers, Ruddigore, Princess Ida, H. M. S. Pinafore, Patience and Trial By Jury. The publishing date is November 26. For the first time librettos printed in America will be illustrated with original Bab drawings.

Mu Phi Epsilon Notes

Helen Van Loon and Gene Rilla Cady were the artists contributing the program given November 11 at the Mu Phi Epsilon National Club, New York. Miss Van Loon offered songs by Handel, Torelli, Debussy, Quilter and Woodman. She was accompanied at the piano by Mrs. Earl Hunt. Miss Cady played piano numbers by Dohnányi and Prokofieff.

The thirty-first anniversary of the founding of the sorority was observed by the three New York units, Tau Alpha, the New York Alumnæ Club and the resident members of the club house. Mrs. H. H. A. Beach and Marguerita Sylva were honored guests.

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ISIDOR ACHRON
Pianist

London Times:
"Programs do not always give the clue to the type of playing to be expected from those presenting them. But the first group of Mr. Isidor Achron's program on Tuesday did. It consisted of Liszt's arrangement of Bach's organ prelude and fugue in A minor, Haydn's Andante con Variationes and the very early sonata in F minor of Beethoven. Such works as these would condemn a player at the outset unless they were executed with the greatest attention to detail and with that technical proficiency on which their musical expression depends. Mr. Achron at once showed their inclusion in his program to be justified. There was a great deal of brilliant technical display in Mr. Achron's playing of the works in his last group which included Poeme and Study of Scriabin and Liszt's Sonetto del Petrarca and Mephisto Waltz."

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NEW YORK CONCERTS

NOVEMBER 19

Beethoven Association Opening its seventeenth season of concerts, the Beethoven Association presented Friedrich Schorr, baritone of the Metropolitan Opera, with Walter Damrosch as distinguished piano accompanist, in two groups of Lieder; and Georges Barrère, flutist, Carlos Salzedo, harpist, and Horace Britt, cellist, forming a notable combination as a chamber ensemble. The trio opened the program with a delightful sonata by Antonio Lotti, the aristocratic grace and spirited rhythmic pattern of which received deft and polished performance.

Mr. Schorr sang five works of Hugo Wolf and later in the concert an equal number of Brahms Lieder, with sonorous tone if not the greatest subtlety of delineation. Mr. Damrosch showed his long familiarity with this musical literature, although his memory of one accompaniment was not letter-perfect—a hurdle which the eminent and genial conductor surmounted by some nimble improvisation.

A feature of the concert was the performance by the trio of two modern works—Boris Koutzen's trio, especially composed for and dedicated to the performers. This composition in three movements (allegro molto, adagio, allegro scherzando-coda) is modernistic in idiom, constructed with ingenuity and often rewarding to the ear in its piquant harmonization. Last on the program came a first performance in New York of a Sonata da camera by Gabriel Pierné—polished and graceful music by the French composer. The three movements (prélude, sarabande, finale) were set forth with intimate understanding of Gallic musical tradition. Throughout, the playing of the chamber ensemble was marked by tonal beauty, unanimity and finesse. The large audience rewarded all the performers with repeated salvos of applause.

NOVEMBER 20

Philadelphia Orchestra Leopold Stokowski did a vital and valuable thing when he included in this evening program of the Philadelphia Orchestra at Carnegie Hall three new works—two by Americans, and one by a Latin-American, Manuel Ponce, of Mexico City, who contributed three symphonic sketches under the title of Chapultepec. The other novelties were Harl McDonald's (born in Colorado). The Santa Fé Trail (symphony No. 1) and William L. Dawson's (born in Alabama) Negro Folk Symphony. The completing number of the program was Ravel's Rapsodie Espagnole.

The last named composition has lost none of its charm during the years, and was given a superlatively beautiful performance. Stokowski revealed in truly masterful fashion all the febrile loveliness and filigree instrumentation of Ravel's music and the orchestra was superb in its technical delicacy and sensuousness of tone. Also they effected virtuoso representation in the balance of their contributions to the pleasures of the evening.

McDonald's three-movement symphony, a frankly programmatic score, tells of early life in the American Southwest—the arrival of the explorers, after crossing the desert; the atmosphere of the mission settlements; and the wagon-train period with the trials, hopes, and triumphs of the pioneers. McDonald writes with sincerity and skill of a section of the country with whose history he is thoroughly conversant and sympathetic. He contrives tuneful themes and treats them with resource and variety, but his orchestral idiom is of the older European school—Berlioz, Liszt, Wagner, Tschaikowsky, Strauss. The score has no "modernistic" tendencies. It is pleasant, craftsmanlike music, but does not move deeply or compel through striking power of expression.

Dawson, colored composer, set out to keep his Santa Fé Symphony (three movements) in the manner of Negro folk tunes and he succeeds admirably and strikingly. By no means does he offer his melodic material (authentic Negro spirituals) in unadorned statements, but he works it contrapuntally and contrastingly in traditional symphonic style. There is dramatic action in the score and the "story" is alive with passion, sentiment, humor, and even religious ecstasy and hope for the future of the colored race. He handles his subject much as Dvorak treated the New World Symphony. The orchestration is adroit; the harmonies avoid "modernism."

The first movement (The Bond of Africa) is too long and overstates somewhat, but nevertheless arrests through its multiplicity of lively details and their picturesque voicing. The middle section (Hope in the Night) is an appealing lyrical song, with a highly original hushed close. The audience broke a rigid Stokowski rule by applauding warmly at this point. In the final movement (O, Lem-me Shine) the invention of the composer is at its weakest, and he seems to have spent himself in the preceding pages. The whole work, however, shows tremendous ability and demonstrates a potent and eloquent talent. The audience called Dawson to the platform several times.

Ponce's piece is melodious, well made, and atmospheric, with orchestration more polished than that of his North American confrères. Chapultepec tells about the famous rocky eminence (near Mexico City) which was the seat of the Montezumas and later of the ill-fated Emperor Maximilian.

Stell Andersen In aid of the Bacheler Memorial at the Masters School (Dobbs Ferry, N. Y.), Stell Andersen, pianist, gave a benefit recital at the Town Hall, sponsored by a prominent list of patrons. The audience was one of distinction, interested in the music presented. Miss Andersen, who is known both as a solo performer and as a duo-pianist with Silvio Scionti, presented an attractive program, which made due allowance for contrast and was performed with spirit, warm tonal coloring and appreciation of style.

Opening with three works by Scarlatti and the Bach prelude and fugue in D, arranged by Busoni, Miss Andersen approximated the harpsichord style in her performance of the Italian works and gave greater sonority and richer harmonic coloring to the Bach transcription. Some of the best playing of the evening was done in the Brahms group which followed, the intermezzo, op. 117, No. 2, particularly pleasing with its sensuous beauty of tone and mellow grace. Also listed were four of this composer's waltzes and the rhapsody in E flat. The final groups included works of Grieg, Chopin, Scriabin, Tcherepnine and Albéniz, in which the pianist gave further evidence of musicianly understanding, sympathetic temperament, force and clarity of performance. The applause was warm, and encores were added.

Brahna Chalefman and Marcella Geon A large audience filled the concert hall of The Barbizon on Tuesday evening to hear a recital by Brahna Chalefman, soprano, and Marcella Geon, pianist. The singer appeared in three groups of numbers by Haydn, Caccini, Grieg, Rimsky-Korsakoff, Balakireff, Curran, Bauer, Cadman and others. She has a pleasing, well schooled voice, employed with confidence and skill. Miss Geon was a sensitive, deft accompanist for Miss Chalefman, and, as soloist, played Schumann's Papillons, a Chopin polonaise and MacDowell's In Mid-Ocean. She was particularly effective in the last named piece, bringing out its sonorities and rhythmic structure in a finely conceived projection. Both artists were applauded enthusiastically for all their offerings.

NOVEMBER 21

Ilza Niemack Ilza Niemack, American violinist, returned to the New York concert platform on Wednesday afternoon, when she gave a recital in Town Hall. Tartini's sonata in G minor (The Devil's Trill) opened the program, and this was followed by the artist's own composition, sonata in D minor, No. 2, the fugue from Bach's C major sonata, two Paganini caprices and nocturne and tarantelle by Szymanowski. Miss Niemack is a player of sensitive musicianship, fine taste and discerning interpretative attributes. Her technic is sure and unobtrusive, properly subservient to exposition of musical content. The authority and depth of her performance of the Bach number (without piano accompaniment) were an impressive feature of the afternoon, and another especially effective passage was the Szymanowski music. As a composer, Miss Niemack is a melodist whose work has gratifying fertility and richness of theme and deftness of construction. The audience was appreciative and demanded an extension of Miss Niemack's printed list. She granted several encores. Ralph Angell was a musicianly accompanist.

Walter Damrosch Third in the Wagner lecture-recital series of Walter Damrosch in Town Hall, was the evening devoted to elucidation of Siegfried. A large audience evidenced deep interest.

Dr. Damrosch, at the piano, went thoroughly and lucidly into explanation of the great music-drama, and played its leading musical moments.

The last of the series will be on December 5, devoted to Götterdämmerung.

Constance Beatus A first New York recital was given by Constance Beatus, mezzo-soprano, in Steinway Hall. The comely young singer, born in New York, had previously appeared in other cities. She revealed a voice of warm timbre and sympathetic quality in a program of serious content and excellent selection. Opening with an aria from Mozart's Marriage of Figaro, Miss Beatus gave O mio Fernando from La Favorita, works by Pergolesi, Beethoven, Franz, Strauss, Debussy, Aubert, Delbruck, Wagner, Warmuth, Norn, Dunn and Carew, and traditional Italian and English songs. Her vocal method was open to some criticism at moments when hardness of tone resulted from the manner of production, but on the whole the impression made by her work was one of serious musicianship, personal charm and considerable promise. Encores were given following warm applause. Brooks Smith was a helpful accompanist.

Sylvia Grazzini and Ralph Sgro Appearing in a joint concert at the Barbizon Plaza hall, Sylvia Grazzini, coloratura soprano, and Ralph Sgro, baritone, pleased a sizable audience with a program of widely varied numbers from operatic and song literature. Miss Grazzini, who has studied both in Europe and this country and has made previous New York appearances, showed a cultivated style and considerable flexibility of voice in Campra's Charmant Papillon and Proch's air and variations, both given with flute obbligato by Harry Thorne. The exacting aria, Gli angui d'inferno, from Mozart's Magic Flute, was a further evidence of the singer's considerable musical accomplishment; she was also successful in publishing the lyrical content of songs by Fourdrain, Young, Blech, Huarte, Ronald and Massenet. The audience gave warm applause and the artist responded with encores.

Mr. Sgro revealed a sonorous voice and dramatic approach to his music in the Credo from Verdi's Otello, Italian songs by Denza, Brogi, Tosti and Mattei, and melodious works in English by Huhn, Russell, Geehl and Squire. A vigorous and effective presentation of the song material marked his contributions to the concert, and he also was obliged to give extras. The conclusion of the program was the duet, Piangi, fanciulla, from Rigoletto, sung with dramatic effect. David White was at the piano for Miss Grazzini, and Alice Sales for Mr. Sgro.

PHILHARMONIC ORCHESTRA, NOVEMBER 22

(See Variations, page 17)

NOVEMBER 23

Florence Easton Returning after an absence of several years from Manhattan tonal platforms, Florence Easton, former prima donna soprano of the Metropolitan Opera, offered an eloquent recital at Carnegie Hall, accompanied by that meticulous and sensitive musician Frank LaForge. Greeted by a wildly enthusiastic audience of distinguished patronage, Mme. Easton sang a program of Italian, German, French and English songs which was musically meritorious in the highest sense. Only one aria was listed, the famous Un bel di from Madam Butterfly.

Every work Mme. Easton sang had that consummate artistry upon which her reputation as a vocalist *par excellence* has been built. There was superb enunciation of all texts, vocal style of superior order and tonal beauty of lower, middle and upper registers. Probably the most effective performances of items of her program occurred in Erich Wolff's Sommernacht and the same composer's Ich bin ein Harfe, though these interpretations did not excel other delineations by more than a hair's breadth. The Grieg songs, The First Primrose and A Dream, were sung in English—the splendid translation of the latter number written by Mme. Easton, herself.

The artist was the recipient of vociferous applause lasting many minutes at the end of each group and she was forced to add many encores all through the evening upon every possible occasion.

In the last group a new song dedicated to Mme. Easton was performed. This composition, entitled Dreams of Thee, was the only song to be repeated. It is Frank LaForge in a modernistic manner and different from his usual *metier*, but is an effective expression of a text that has a definite atmospheric quality. Its form is that of the modern French *chanson*.

NOVEMBER 24

Maier and Pattison At Town Hall, a large matinee audience followed with close attention and appreciative response, the two-piano recital of that thoroughly musical pair, Guy Maier and Lee Pattison.

They played the Magic Flute overture, Mozart-Busoni; Prelude, Fugue and Variations, César Franck; Scherzo (from piano quartet), Schumann-Maier; Haydn Variations, Brahms; Fantasia and Fugue, A minor, Bach-Bauer, and shorter examples by Casella, Pattison, Bacon, Marion Bauer and Handel-Gorno.

Messrs Maier and Pattison, long known to and admired by concert goers, again gave pleasure on this occasion with their deep understanding of the various styles of music and their fluent and many sided pianism. In adjustment of phrasing, tone, and balance, the players revealed the best niceties of their art, which has lost nothing of its effectiveness through the years of their association.

Much applause followed all the performances and was rewarded with a generous string of encores by Maier and Pattison.

Ruggiero Ricci Returning to the New York recital stage after an absence of some time, to play a benefit program in aid of the Educational Department of the New York Women's Trade Union League, Ruggiero Ricci, boy violinist, who came into sensational prominence five years ago, was heard by a large audience at Carnegie Hall last Saturday afternoon. Since his first appearances here with orchestra and in recital, Ricci has given programs in Eu-

(*Continued on page* 24)

Another artist selects this song
for her present tour

GRACE MOORE
Soprano

features on her programs:

DO NOT CHIDE ME
by ERNO BALOGH
(High Voice..... .40)

"Do Not Chide Me" is also being featured this season by Mme. Lotte Lehmann

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NEW YORK DECEMBER 1, 1934 No. 2837

"Not to be opened till Christmas"—the Metropolitan Opera House.

—o—

American compositions, solo performers, and conductors, are doing nicely in our land this winter, thank you.

—o—

Free musical speech is unhampered by law, but see what some of the recent composers did with their liberty.

—o—

Maybe, what music needs is more tones in the scale. The gentlemen who are experimenting with quarter, eighth, and sixteenth intervals might be paving the way for the masterpieces of the future.

—o—

What is so rare as a popular song with its scene not laid in June? To be sure, the Tin Pan Alley magnates also make a habit of featuring the more picturesque aspects of the winter, but these icebound ballads have never hit the fancy quite like those laid in the good old summer time. Recently some of the enterprising gentlemen along the roaring canyon are said to have suffered heart failure because the weather veered unexpectedly sunny after they had laid in a good supply of cheerful ditties picturing "a cozy log fire and you." This is another of the things that will probably be laid at the door of the present administration.

—o—

The operatic repertoire announced for the Metropolitan season, though not sensational in its novelty, contains one choice item—the restoration of Strauss' Der Rosenkavalier—that will probably gladden quite a few lovers of this lilting waltz concoction. Though in England this work has proved abidingly popular at Covent Garden, so that it has won the largest audience among modern operatic comedies, the American public tends to regard it somewhat as caviar. Let us hope that music-lovers will take the trouble to reacquaint themselves with this work, which may without exaggeration be considered the most enduring lyrical contribution to German opera since Wagner, rivalled only by Humperdinck's Hänsel and Gretel.

—o—

Problems of Melodic Recreation

Erwin Stein, reviewing the recent Vienna Philharmonic concerts of Toscanini in a report published in the Christian Science Monitor (Boston), makes some pertinent remarks about the recreative function of the artist. His admirably clear statement of the problem which faces every interpretative musician is as follows:

One must always realize that music is only indicated on paper and that sound, actually, must be recreated on each separate occasion through the purely synthetic means of a performer joining note to note. Then one may understand what has to be accomplished before such an assemblage of notes can result in a complete musical form, perfect in technic as in expression. Every practicing musician knows that he can play a piece of music well only when he has a clear conception of it. The secret of Toscanini's unique quality lies in the fact that he hears music imaginatively in its ideal clarity, and then, with indomitable energy, compels his orchestra to play the piece according to, or approximating, his conception of it.

To some famous conductors the question of form may be of paramount importance, to others, beauty of tone or rhythmic precision, brilliance of performance, or again, intensity of expression. Toscanini combines all these factors. But that which invariably calls for our greatest admiration is the art with which he shapes sound. Every note of every instrument is given the exact weight of emphasis and color necessary to the tonal structure of the whole. The sound ensemble of every passage, even of each individual chord, thus acquires an extraordinary clarity and quality.

The importance of a clear conception of the music is one that is emphasized frequently in the recital hall. Who is not familiar with the work of the young musician that has gained, in some cases, a prodigious ability to play all the notes, yet has somehow failed to grasp their relationship and the context of the whole? Of course, many persons have an excellent sense of structure and yet cannot reproduce what they feel to be the meaning of a composition. In the case of the performing musician, that lack may sometimes be remedied by strengthening of the technic of the instrument or the voice.

In the instance of the conductor, however, the task gains a thousandfold in difficulty and delicacy, for here there enters a new element—that of communicating one's feelings and perceptions to a large and heterogeneous mass of performers. Fortunate indeed is the baton figure who can galvanize by the force of his personality this unwieldly and frequently antagonistic assemblage of diverse musical conceptions into one perfectly functioning entity.

One knows that even Toscanini has struggled throughout his long career with the problem of communicating his conceptions to masses of men. There is the anecdote, for example, of the particular "swooning" effect which he wished to achieve with a musical phrase, and how the difficulty was finally solved when the *maestro* took out his handkerchief and allowed it to flutter to the ground. That was a vivid demonstration which even the most obtuse fiddler, hornist or timpani bludgeoner could hardly fail to understand. But many of the nuances of music are considerably more subtle and intangible in definition.

Those who exercise the prerogative of criticism sometimes fail to appreciate the superhuman task which a conscientious conductor faces in doing what he considers to be justice to a score. Perhaps that is why the gentlemen of the baton have been known to vent their feelings upon occasion in ways both fearful and strange. . . . Whatever they may have done or said was only an iota of what might have been uttered on the subject.

—o—

Do We Need Dilettantes or Teachers?

A moot question in the pedagogical field at this time, particularly with that section of the profession active in the schools of the country, concerns the qualifications required for entering this important profession. It is no secret that the departments of education in the various states are at variance in this matter. The result is somewhat confusing, since there is no general acceptance of what is the minimum degree of preparation for those who are to teach the young of the nation.

The tendency at the present time is to require a larger amount of academic work and a smaller amount of music. That is, the general collegiate and pedagogical subjects are more highly esteemed than the actual basic knowledge of the tonal science and art. Perhaps this is an exaggerated result of the campaign carried on in recent years to "broaden" the cultural background of the music teacher and prevent his becoming too arrant a specialist. Such a movement doubtless was necessary at the time to obviate the danger of the school folk becoming merely expert practitioners of reeds, strings or vocal music. As a result, however, we have the paradoxical situation in which departments of music in teacher training institutions stress important but less relevant courses in general literature, history and scientific branches at the expense of musical literature, history and science.

The Music Educators National Conference, through a committee on resolutions headed by Karl W. Gehrkens of Oberlin College, has sounded a warning against this tendency. Not only does this flexibility of standards defeat the aims of a true ideal of musical education, but it leaves the graduate in a predicament as to whether his credentials will be accepted in other states than the one in which he was prepared for a position. A resolution issued by the conference outlines this matter as follows:

The Music Educators National Conference recognizes the need of standards for teachers, and is in favor of special requirements for the certification of instructors in music. But we feel that these standards might well be somewhat more uniform in the various states, so that a student undergoing training in a high grade institution might have some assurance of being able to secure a license or a certificate to teach in almost any state after graduation from a four-year course.

Be it therefore resolved that the Music Educators National Conference urge upon state departments of education that they study the recommendations of the Music Education Research Council for teacher training courses in music, and that they base their requirements for certification upon these recommendations.

It is imperative, to quote Dr. Gehrkens, "that the music supervisor shall be a better musician—" not necessarily a more accomplished specialist in biology, literature or economics, though each of these contributes something to his general sum of knowledge. It is the hope of this forward-looking educator that the day will come when "every prospective teacher or supervisor of school music will be examined in music before he is given a certificate to teach." Such a policy would perhaps be highly unwelcome to the dilettante or vaguely cultured applicant for a teaching post, but it would insure the better preparation of those who are entrusted with the task of shaping our future musical audiences.

—o—

A New Brahms "Find"

Of great interest to the world of music is the discovery, recently reported from Vienna, of four unknown songs by Brahms and more than 1,000 letters written by the composer to various eminent figures. Dr. Karl Geiringer, librarian of the Society of the Friends of Music in the Austrian capital, one of the leading musicologists of the day, who will be remembered by Musical Courier readers as having compiled the unique series of pictorial biographies of great composers published in this journal a half dozen years ago, is responsible for the discovery.

The description of the four songs indicates that they are incidental music of folk-like manner rather than formal representatives of the Lieder tradition. Their history is an interesting one. In 1873 Josef Lewinsky, eminent actor and close friend of Brahms, asked the composer to set to music the songs of Ophelia for a production of Shakespeare's Hamlet being given in Prague by Olga Precheisen, fiancée of the former. These works, which lay forgotten for more than a half century among the possessions of the actress, still living in Vienna, came to light when Dr. Geiringer asked her whether she had any mementos of the composer. According to a recent news dispatch, the works are for mezzo-soprano with optional piano accompaniment and are extremely simple in style. A performance was recently given over the Vienna radio, but nothing has as yet been decided about their publication.

Possibly of greater importance for musical history is the discovery of an unknown trove of many hundreds of Brahms letters to such personages as Dvorak, Grieg, Karl Goldmark, Clara Schumann and others. It is reported that the letters had been sealed up by a court order after the death of Brahms and had been forgotten. Nothing has been told as yet as to the manner of their discovery. Nor do we know whether these missives are important ones, revealing hitherto unknown details of the composer's life. But one is tempted to hope that the valuable legacy will be put to its best use, that it will serve to enrich the historical record, rather than being mutilated by unwise editorial tamperings and suppressions. If the issuing of the letters is entrusted to the scholarly discretion of Dr. Geiringer, there will be no such fiasco.

Anticipation is stirred in unusual measure and excitement will run high among the Brahms devotees when and if a volume of the letters is issued. On the face of it, this discovery seems to be one of the most important of recent years, ranking in value with the famous "find" of the Burrill collection of Wagneriana, which has done much to cast new light on that composer's early life and his relation with Minna, his first wife. For the reason that many things about Brahms' personal life are still enigmatic—his feelings for Clara Schumann, for example, and the paucity of evidence as to his attitude toward women in general—the world will welcome further data on a fascinating psychological puzzle.

VARIATIONS

By Leonard Liebling

It is appalling how quickly music ages. Especially modern music. Only a comparatively short time ago it seems, when Scriabin promised to be the long reigning symphonic leader of Russia. Within a decade his supremacy made way for Stravinsky, then Prokofieff—and now Shostakovich, the shining musical hope of the Soviets.

One could not help these bewildered thoughts in listening to Scriabin's Divine Poem at the Philharmonic Orchestra concert in Carnegie Hall on Thursday of last week; particularly as the same program, beside the Introduction to Moussorgsky's Khovantchina, had also Prokofieff's Classical Symphony, Stravinsky's suite from Petrouchka, and two short entr'actes (first performance in America) from the new opera, Lady Macbeth of Mtsensk, by the twenty-eight-year-old Dimitri Shostakovich. There was the whole modern Russian procession, cheek by jowl, with the exception of Rachmaninoff, who never pretended to be a tonal revolutionist or even a mild radical.

* * *

Scriabin overestimated his own music when he looked upon his later productions as material daring and new. He spoke in the language of the Berlioz-Liszt-Wagner-Strauss succession, but without their voice of genius. He mistook courageous aspiration for creative novelty, and prodigiousness for profundity.

Starting his fame as a composer with shorter piano pieces that leaned on the poetry of Chopin and the glitter of Liszt, but with a harmonic scheme more acrid than theirs, Scriabin ultimately broadened his formal framework and graduated into ever larger, longer, and more rodomontadic sonatas and symphonies. He turned philosophical, mystical, theosophical. His works were underlaid with exalted "programs." His titles became tremendous—Le divin Poème, Le Poème de l'Extase, Prométhée, Le Poème du Feu.

In the last named he prescribed that it be accompanied by "color rays" for which purpose he invented a special keyboard instrument to project a screen obbligato of prismatic hues. (The effect was more surprising than suggestive.)

The year of his death, 1915, found the groping Scriabin at work on his most Brobdignagian score, called Mystery, which was to be produced not only with synchronated lights but also with accompanying dance and spraying of perfumes. (Shades of Sadakichi Hartmann and his notorious "perfume concert" in New York—described to me by the late James G. Huneker as "ranging from *frangipani* to *fromage de Limburger.*")

Scriabin's ecstasies, transports, mysticisms, and philosophical tonalizing, ended in dire futility. Mahler and Strauss, too, unwillingly taught us that philosophy reads better in books than it sounds in music—and even Wagner reaches his lowest creative point when he becomes the expounding philomath and theorizing analyst.

The Divine Poem is of exhausting intensity, and Oscar Wilde might well have substituted Scriabin for Hall Caine when he said of that novelist: "He constantly writes at the top of his voice." Scriabin's orchestra rants, rages, rhapsodizes constantly in feverish vehemence and at wearisome length. Climaxes are so many and so close together that they give no space for relief and defeat one another. He overcomposes, overprotests, overemotes. He orchestrates with brilliance but his instrumental fireworks shoot all over the place and form no ordered pattern.

One marvels at the prolixity of the composer who once could tell fascinating musical stories in marvelously concise piano pieces. A keyboard prelude of his has more convincing eloquence than the entire Divine Poem.

I first encountered the opus many years ago and felt pretty much as I did last week. That renewed and conscientious hearing, with every dutiful desire to do justice to Scriabin, left me fatigued in ear, limp in mentality and lamed in my seat.

* * *

Artur Rodzinski gave superb and stupendous voicing to the Divine Poem and lifted his orchestra to tonal and virtuoso heights which it has never exceeded. He labored with beautiful ardor and love. It was not his fault that neither the divinity nor the poetry of Scriabin's music convinced this listener. It is to be doubted whether they convinced the rest of the audience. From all I heard during the intermission, the ovation extended to Rodzinski was meant to make him the real hero of the performance. With such a verdict I can entirely agree.

The Polish conductor gave further evidence of his striking executive, interpretative, and temperamental talents. In a sprightly and lucid revealment of Prokofieff's cleverly wrought score with its sophisticated side glances toward the style of Mozart. In the lyrical fragrance of the Moussorgsky fragment. In the crystalline etching and colorful whimsicality of the Petrouchka suite. In the dashing, fervent sounding of the propulsive measures by Shostakovich. Here is a conductor with outstanding qualifications as a master of the baton.

It might be said by some that a final opinion should not be expressed after a concert which comprised only modern works. Such conservative souls have evidently not heard Rodzinski do the older and oldest masters. I have, in various cities.

The Shostakovich pieces, full of fervor and drive, are too brief to afford judgment as to what his opera might be like. It was premiered recently at Leningrad and repeated in Moscow.

Lady Macbeth of Mtsensk will have its first performances in this country at Cleveland next January 31 and February 2, with the operatic group and symphony orchestra of that city, conducted by Rodzinski; and New York is to hear the production by the same forces, at the Metropolitan Opera House, on February 5, sponsored by the League of Composers.

* * *

Lady Macbeth of Mtsensk has a libretto by Shostakovich and A. Preis, based on a novel written in 1864 by N. Leskov, and called Lady Macbeth of Mtsenski District. The original story, as outlined by Lawrence Gilman in his always informative and stimulating Philharmonic program notes, concerns a woman named Ekaterina Izmailova (wife of a provincial merchant) a creature of sordid and uncontrollable emotions. Impelled by greed, ambition, and a morbid passion for a young clerk, she poisons her father-in-law, kills her husband, and murders his nephew, in order to become the chief heir to her husband's fortune. Her own end is by suicide when she discovers that her lover, the young clerk, is unfaithful.

Shostakovich and his partner, re-fashioning the tale, by omissions and additions, "have created a new Ekaterina Izmailova," Mr. Gilman reports; "primitive, vital in her impulses, craving a child. The opera makes her a victim of her social and class environment. It is purposely a problem opera."

Further, we learn from quoted passages, via the Gilman leaflet, what Shostakovich (an avowed "Soviet propaganda composer") himself thinks of his heroine: "Leskov has made a demoniac person of his heroine. He can find no justification for her either on moral or psychological grounds. On the contrary, I have portrayed Ekaterina Izmailova as a beautiful, talented, and energetic woman who is a product of the gloomy and cruel patriarchal system of old Russia. According to Leskov, Ekaterina Izmailova is nothing but a murderess, who poisons her husband, her father-in-law, and the young nephew of her husband. I have omitted this last murder from my opera. In the novel, this murder seems particularly evil and without justification, inasmuch as it was committed entirely for mercenary reasons—inspired by the heroine's desire to be the main claimant to the heritage left by her husband. I have endeavored to evoke the psychological background of the main figures of the tragedy, and at the same time I have tried to picture the social background of the Russia of that period. I did my best to make my Ekaterina lovable and worthy of pardon."

* * *

Lady Macbeth of Mtsensk is in four acts and nine scenes, and contains a cast of twenty-three, besides choruses consisting of workers, police, guests and prisoners. Vladmir Lakond, Russian critic and musicologist now living in New York, supplied Mr. Gilman with these further details:

"Shostakovich in this opera has progressed a long way from his first opera, The Nose. In the latter, the composer was still under the influence of the West—although he had already begun to make use of those principles of operatic composition which are fully practiced in Lady Macbeth of Mtsensk.

"Shostakovich's second opera shows him completely freed from the false romanticism and the fantastic traditions that have grown up about operatic composition through the years. Realism and naturalism dominate the work of Shostakovich. He has completely disregarded the traditional division of the older opera into separate numbers, such as arias, choruses, etc. His music is a faithful reflection of the action of the stage. He has made use of recitative, although much of the score contains true lyric and melodic writing, employed in a new way.

"Heretofore, Shostakovich's outstanding musical qualities appeared to be keen satire, humor, grotesquerie, and lyricism. None of these is lacking from the present work—if anything, they are, in some places, exaggerated. Lady Macbeth of Mtsensk, on the other hand, has disclosed Shostakovich in a new and unsuspected light—as a composer possessed of great dramatic power and intense tragic pathos."

* * *

It is pleasant to learn that Shostakovich has altered the story of Leskov so as to omit at least one murder. That should make the opera infinitely more cheerful.

* * *

The Lady Macbeth of Mtsensk—what an orthographical mouthful for our uni-lingual American public.

* * *

Mayor La Guardia, of New York, in his effort to find new means of taxation for his relief program, might be helped by collecting taxes from the following:

Persons who suggest Gatti-Casazza successors.

String quartets which accept money for playing new works.

Managers who take commissions for engagements secured by the artists themselves.

Overlong orchestral programs.

Conductors who purloin bows that belong to soloists or composers.

Opera singers who acknowledge applause during the acts.

Recitalists who play encores before the end of the program.

Conductors who do not perform American works.

Conductors who perform poor American works.

Conductors who perform poor foreign works.

Persons who say "Rackmanoff" for "Rachmaninoff."

Persons who say "Paderooski," "Tschaicousky," "Paganina," "Mosart," "Bock" and "Devorak."

Mealy-mouthed musical radio announcers.

Persons who say to a critic: "Your reviews are the only ones I read;" or "I read your article, but what do you really think?"

Parents of infant prodigies who belittle other infant prodigies. . . . In fact, boasting parents of any musical performers.

Infant prodigies who talk like grown-ups.

Musical artists who talk only of themselves.

Managers who claim all the credit for the success of their artists.

Successful artists who give no credit to their managers.

Singing teachers who have "the only correct method."

Piano teachers who develop the technic of pupils and shrivel their souls.

Musicians who never pay for a concert ticket.

Musicians who do not subscribe to the Musical Courier.

Recital pianists who play no music composed in this century.

Recital vocalists who sing in languages they do not understand.

Recital vocalists who sing in English which the listeners do not understand.

Listeners whose applause is the same for good or bad performances.

Critics who give all their space to established artists and none to debutants.

Artists who say that they never read criticisms.

Concert goers who never attend chamber music events.

Persons who read program annotations during the music.

Opera visitors who are ignorant of the libretto story.

Persons who never listen to good music on the radio.

Persons who can afford it but have no piano, radio, or phonograph.

Publishers who put forth trashy music.

Composers who ballyhoo their own music.

Radio commentators who ballyhoo Bach, Beethoven, Brahms. and Wagner.

Radio commentators who ballyhoo anything.

* * *

This crack finds me with bowed head:

New Haven, Conn., November 20, 1934.

Dear Variations:

Now that you have come to see the glory of Beethoven's ninth symphony, when will you awaken to the sublimity of Parsifal?

Yours with admiration,

S. M. WELLER.

* * *

Nie sollst du mich befragen.

Mischa Elman wrote to his wife from England that he met a friend on the street, who, after enthusiastically complimenting him on his violinistic art, asked if he was married.

"Yes. I have two children, too. A boy and a girl."

"Are they musical?" the friend asked.

"The little girl plays the piano. And my son is studying the violin."

"That's marvelous. Maybe the lad will be a second Menuhin."

What do you think Mischa answered?

* * *

What, ho! Eddie Johnson's "impeccable" diction has been maligned. Terrible, terrible, I call the aspersion.

Here's how it happened. Our Metropolitan tenor announced a change in the program from the platform when the distinguished quartet of which he is a member sang at a recent concert sponsored by the Haarlem Philharmonic Society. In cultured accents he stated that Helen Jepson (pinch-hitting for Grace Moore who was indisposed) would sing an aria from La Traviata instead of the Manon contribution listed.

As Miss Jepson finished the florid curlycues allotted to her midst white-gloved applause that threatened to split delicate seams, a lady near me said in a loud voice of noticeable carrying power (I'll bet she was an unknown dramatic soprano), "Well, I adore Lucrezia Bori's singing, but I don't think I ever heard her do Manon just that way, ever before."

Down on two counts, Eddie. You'll just have to talk like New Yorkers in the future.

* * *

What do you think? Clara Edwards' young daughter, Jane Ann, threatens to rob the head of the family of musical honors. Jane Ann is a budding young singer and she gave a whole recital all by herself at the Malba (L. I.) Woman's Club last week. She even threatens to cadge a reëngagement from that fair society. Clara is all set up about it. Why shouldn't she be? A vocal publicity agent for Clara's songs right in the bosom of the family is worth encouraging. And, besides, it saves so much effort. Decisions to program works can be effected immediately.

* * *

A friend of mine is mightily pleased with the tonal reactions of Paris-Americans. Every so often he sends me fragments of conversations he has heard at concerts. This is one between two charming damsels at Gieseking's recent Paris recital:

1. "The Government fell this afternoon."
2. "Oh?"
1. (After a long silence)—"I wonder who will be in power next?"
2. (After a long silence)—"I don't suppose it makes much difference."

Another long silence.

1. "Where do you get your gloves?"
2. "Well, let me see. I don't like to tell you; I got them so long ago. I got them seven years ago for three dollars."
1. "You *did*?"
2. (After a silence)—"Yes. You know, sometimes it gives you an awful pang when you pay a lot for something. But it always pays. You always get your money back."
1. "Yah?"
2. "Yes, it's so. When you pay a lot for something, at the beginning you feel badly because you paid so much you don't enjoy it. But after you have had it a long time, you get your money back, then you see it pays."
1. "Oh, what is that he's playing?"
2. "English Suite by Bach."
1. "Goodness, I thought the English didn't like music."
2. "Oh, yes, they do."
1. "My dear, he's marvelous."

Now, what I want to know is whether my friend was hearing the concert himself if he was so engrossed in memorizing the above dialogue.

* * *

A chap I know stopped me on the street the other day.

"Have you heard," he said, "Tschaikowsky is going to make a tour of Russia this winter?"

Startled, I stared at him, my mouth wide open.

"What's the matter?" he asked. "Don't you feel well?"

"Yes—yes—of course. What was it you said?"

"I said Tschaikowsky is going to give concerts in Russia. Didn't you hear me?"

"Yes—yes—of course. I hope the old boy has a swell success."

"I hope so, too. He deserves it, you know. He's got a marvelous reputation, and the new Russians ought to know him better."

"But imagine that. After all these years. And besides, how is it done? With curtains, or lights? Or does he materialize by table knockings? Do they ring bells? And who's his control?"

It was my friend's turn to look at me. "What's the matter with you. You're crazy or something."

"Not at all. Certainly no more than you. Tschaikowsky touring Russia, bah-bah. I'm only playing the game you started. Now, out with it. What's the gag?"

"I didn't say Tschaikowsky. I said Cherkassky. Shura Cherkassky, the pianist, you nut."

I went down the street damning any guy who mumbles his words occasionally.

* * *

President Lawrence Tibbett and his charming wife were the hosts at an enormous free-for-all last Wednesday in the Maytown Club, sponsored by the National Association for American Composers and Conductors in honor of Werner Janssen, the conductor. Passing down the receiving line as a football, I was hastily presented to Larry and his wife, Werner and his wife, Eva Gauthier, Henry Hadley and Philip James.

My new pig-skin badly scratched, I was thrown out into a sea of clutching hands which in my struggles I identified as belonging to Cecil Arden, Grena Bennett, Frank Perkins, Louis Sherwin, Otto Cesana and his *signora*, Albert Spalding, Mr. and Mrs. Edward Harris, Alexander Steinert, Mr. and Mrs. John Tasker Howard and Carolyn Beebe. Bouncing rapidly I suddenly found myself in the air, when Teddy Gannon caught me in a completed forward pass thrown by George Engles. Gannon fumbled and lost me to Gene Buck, who carried me for a ten-yard gain until nailed by Leonard Liebling. On the next play I gained five yards on an end-run made by Walter Kramer, tackled by Pierre Key. Penalties of three yards on Kramer pushed me back until I was snapped into the hands of Arthur Bergh. On the next play, with no gain, I was shifted to Jessamine Harrison-Irvine, who lost me on the first down somewhere near Angel Donchian. Recovered on the next play by Clara Edwards and Jerry Bergh, the referee had to be called to find out who had prior claim to my pig-skin. Decision gave me momentarily to Clara, and Julian Seaman captured me on the next play. About to be carried successfully over the goal line to the refreshment tables, I was intercepted by Carl and Augusta Tollefsen and received a twenty-yard penalty. Again caught in a forward pass from Rubin Goldmark to Ernest Carter, I ate up fifteen yards of the penalty and, assisted by Charles Hanson Towne, made the goal on the first down. At the end of the first period the score for Americans stood *allegro* to *adagio*.

When play started for the second quarter my lacings were found to have been broken and a leak started. Deflated, I was retired from the game to the dressing-room to have my seams sewed up, there attended to by those experts Larry Evans and Jack Salter, I was re-inflated and held in reserve for future activities. Fortunately for me, the game ended before I was sent in again. I therefore am unable to name any substitutes who entered the field after my departure. I hear, however, that Werner won three measures ahead of the opposing side.

Thank heaven I did my bit for the Americans. I shall always sacrifice my pig-skin in battle, despite the permanent scars I received, any time I am called upon. But in justification for my retirement from action, may I say that had Larry and Jack inflated me in the first instance instead of Harold Morris, I would have lasted through the entire game.

* * *

As many times as I have stated that Simon (me) is a person of ectoplasmic tendencies, yet I have today received a letter from Missoula, Mont., beginning:

"Simon Snooper

"My dear sir,

"They tell me Simon is a masculine name, though I've always insisted you were a 'she.'

"I'm writing to you as the person most likely to possess the information I desire. If not, perhaps you will be kind enough to pass my request on to some other member of your staff. . . ."

Need I say that I passed on the letter to somebody else, because of this insult? The very idea. If my correspondent in Missoula will send me a plug of tobacco for Christmas I'll chew it. (A "she," indeed.) And that's not all I'll do to show her how indignant I am.

* * *

A *de luxe* luncheon party of the critical *haute monde* took place on the SS. Paris, sponsored by Jack Scotto, that dynamic publicity man of the Frence Line, last Friday. Doubling as the chief steward, I prepared a feed for the eight newspaper hounds that promised to bring out their *dernier cris* of culinary admiration. Not only did I provide much liquid ambrosia of *la belle France*, but there was food much more fit for the gods than the palates of these scriveners. In justice to them, may I say that they seemed to appreciate my efforts and my chef's creative abilities, for they waxed so enthusiastic that I heard enough new stories to give me conversational ammunition of a certain sort until next spring. Julian Seaman and Frank Perkins outdid themselves gastronomically and orally. Frank Wenker got to that point where he was talking five languages at the same time. I blushed at the things Grena Bennett said to "His Majesty," Mr. Gray and Walker of the Daily News. Horace Johnson insisted upon telling six tonal variations of the same tale in different keys. Poor Jack Scotto—I felt sorry for him—because of the *je ne sais que* atmosphere of the party. At any rate, I showed those guys what the French can do if they try.

There's Life in the Old Girl Yet.

Works by Lazare Saminsky to Be Heard in New York Concert

At the New York concert of works by Lazare Saminsky in the French Institute on December 17, a group of his songs, including The Enchanted Grotto, Rachelina and others will be sung by Emily Roosevelt, soprano, and Song of Songs, transcribed for cello and harp, will be performed by Felix Salmond and Mildred Dilling. At the same concert Saminsky's choruses By the Rivers of Babylon and King Saul (after Moussorgsky) are to be offered by the Emanu-El Choir conducted by the composer. These works will be given in Vienna, at the Festival Concert of the Vienna Choral Society in February. By the Rivers of Babylon is dedicated to Bernardino Molinari and had its first performance at the Augusteo Concerts in Rome in 1929; since then it has been performed in New York. Boston, Paris, Milan, Belgrade, Jerusalem and elsewhere.

David Barnett to Open Radio Series of Newark Civic Orchestra

David Barnett, American pianist, will inaugurate the new series of radio concerts of the Newark, N. J., Civic Orchestra (Philip Gordon, conductor) over Station WOR on December 1. In response to requests following his performance with the orchestra last season, Mr. Barnett will play the Variations Symphoniques of César Franck.

OBITUARY

Franz Hörth

BERLIN.—Franz Hörth, chief stage director of the Staatsoper on Unter den Linden, died here on November 21. Dr. Hörth began his career at the Berlin State Opera as an actor, and became successively a conductor, dramatist, stage manager and operatic director. At the outbreak of the World War he was connected with the Metropolitan Opera, but when relations were broken off with Germany he returned to his own country. Since that time he had been at Breslau, Stuttgart and then returned to the Berlin State Opera. He was fifty-one years old at the time of his death. R.

John L. Hinkler

CINCINNATI, O.—John L. Hinkler, assistant treasurer of the Rudolph Wurlitzer Company, with which he had been connected for twenty years, and whose Cincinnati store he managed, died here on November 18. He was thirty-five and leaves a wife and three children. A. D.

Henry C. Lerch

CINCINNATI, O.—Henry C. Lerch, baritone, teacher and musical authority, died at his home here recently, at the age of sixty-four. Mr. Lerch, a native of this city, studied here, in New York and in Europe. He maintained studios in New York and afterward in Cincinnati, where he made his headquarters when he became closely associated with ecclesiastical music in churches of Cincinnati. He attained eminence as a choir director and sang in several churches as baritone soloist. Four years ago he retired from active professional life. His pupils include Louis Caton, tenor, and Viola Schaeberle, soloist with the Cincinnati Symphony Orchestra. Mr. Lerch belonged to the Musicians Club and the Bach Society of Cincinnati, and served as an officer of the latter organization. He leaves a son and a niece. His wife, Anna Stolz Lerch, died sixteen years ago. She, too, was prominent in musical circles as a church soloist. O.

James E. Furlong

ROCHESTER, N. Y.—James E. Furlong, for almost fifty years a concert manager of national prominence, died on November 20 at his home here. He was seventy years old. Mr. Furlong began his career as manager by presenting James Whitcomb Riley and Bill Nye in a lecture. In 1891 he brought Adelina Patti to Rochester for a concert. After this for many years he maintained The Furlong Series of concerts, which is generally credited with doing much toward developing an exacting musical taste here and which paved the way for the musical activities of the Eastman School of Music and the Eastman Theatre. Mr. Furlong brought almost every outstanding musical personage to Rochester, and many eminent musicians were among his intimate friends. R.

Dr. Frank Sill Rogers

ALBANY, N. Y.—Dr. Frank Sill Rogers, organist of St. Peter's Episcopal Church and director of its choir for forty-five years, died on November 17 at his home here. Dr. Rogers was known as "the dean of American musicians." He was a native of Albany. He conducted the Mendelssohn Club choir and was director at the Albany Academy for girls for many years. R. P.

Musicales

Juilliard Opens Series Illustrating the Concerto

The first of six orchestral concerts illustrating the literature of the concerto which the Juilliard Graduate School is presenting was given on November 23 in the Juilliard School auditorium. Carl Friedberg and Albert Stoessel were the conductors of the evening for the orchestra of the school, and the soloists included other distinguished members of the faculty. Bach's concerto in D minor for three pianos had a projection of finesse, dignity and beauty, the featured artists being John Erskine, Ernest Hutcheson and Oscar Wagner. Bloch's concerto grosso for string orchestra with piano obbligato, for which Ethelyn Dryden was soloist, received treatment of tonal clarity and deft observance of the composer's melodic intent. The Brahms concerto for violin and cello brought Albert Spalding and Felix Salmond, who presented the lovely score with sensitive balance, swelling tone and deep feeling. The audience was heartily appreciative of the musical riches offered, and recalled all the participants for many bows. F. S.

* * *

Lawrence Bergere Presents Pupils

Five singers sang forty-eight arias and songs at a musicale given by Lawrence Bergere in the Waldorf-Astoria, New York, on November 20. Cecilia Rhodes, lyric coloratura soprano, with distinct enunciation attained a fine high B flat at the close of Robyn's waltz, Heart That's Free. Rose Ballard, also distinct of speech, scored for her singing of Arditi's Parla, with sweet tones and a high C in d'Hardelot's Lovely Garden. Priscilla Hoyt, coloratura, has a small but promising vocal organ; she reached high D's, F, and an astonishing G in David's Thou Brilliant Bird. An added number was Lilac Tree. Lansford McBride, bass-baritone, has clear articulation and a range up to high G. He sang Gounod's Calf of Gold (from Faust) especially well, adding Desert Song. John McConnell is a promising tenor, endowed with poise, well-produced high tones and style; arias by Donizetti and Flotow showed his talent to advantage, and he was recalled for an encore. All the pupils sang from memory, to the superior accompaniments of Manon Bergere, a musicianly pianist. F. W. R.

* * *

Winslow Cheney in All-Bach Recital

The last event in the series of organ recitals at the Church of St. Mary, the Virgin, New York, which took place on November 21, brought Winslow Cheney in an all-Bach program, his first New York concert appearance since his return from Europe. Mr. Cheney is one of the two organists ever known to have undertaken to memorize the complete organ repertoire of J. S. Bach. He finished this colossal work in Paris in 1933. He also brought back from Europe the "great Bach tradition," which has been directly transmitted from teacher to pupil in unbroken succession from the composer himself.

The audience which crowded the Church of St. Mary the Virgin heard the prelude and fugue in G, two groups of organ chorals, sonata III in C minor, concerto I in G, and toccata, adagio and fugue in C. Mr. Cheney is one of the elect of his generation of organists. His technical command is of the requisite breadth and surety and contrapuntal shadings and the alternating dominance of the themes are brought out in exemplary fashion. Tonally and interpretatively his playing follows an exacting standard, and the performance of each number was an accomplishment of artistic finish, invested with vitality and warmth. M. L. S.

* * *

Chamber Music Society of America in First Program

The New York City Member Society of the Chamber Music Society of America heard the first concert of its season on November 19 at the home of Mrs. Richard H. Dana. Eddy Brown is the president of this organization, which has been formed with the object of hearing the best in chamber music performed by first rank artists and ensembles in private homes and intimate auditoriums, the environment to which its members believe this type of music best suited. There are a number of units of the society in New York City and elsewhere, each audience limited to about 200.

At Mrs. Dana's home the program was presented by the Kroll-Britt-Sheridan Trio, with George Rasely, tenor, as soloist. Trios by Mendelssohn and Brahms were played by the instrumental group (which comprises William Kroll, violin; Horace Britt, cello; Frank Sheridan, piano). They projected the scores with mellifluous tone and polished musicianship, releasing with consummate skill the melodic and harmonic beauties of the works. Mr. Rasely, in numbers by Georges Brun, Debussy and Brahms, sang with fine observance of mood and command. Mr. Brown prefaced each of the evening's offerings with brief explanatory remarks.

An added feature was the appearance of Frances Sachs, seven-year-old pianist, a pupil of Mrs. Husserl. Mr. Brown introduced her. She was heard in a Chopin nocturne, Reverie by Debussy and Handel's Harmonious Blacksmith, revealing a temperament, depth of understanding, and mastery of nuance that amazed her audience, who greeted her performance as a harbinger of extraordinary promise. M. L. S.

* * *

La Forge Spanish Trio in Asheville, N. C.

ASHEVILLE, N. C.—The La Forge Spanish Trio, consisting of Emma Otero, coloratura soprano, Manlio Ovidio, baritone, and Gerald Mirate, pianist, opened the Civic Concert Series here on November 7. A capacity audience attended and greeted these artists with enthusiasm. Miss Otero has a voice of sweet texture. It has depth and volume, purity of tone and flexibility. Her charm and beauty added to her performance. Mr. Ovidio's voice is of excellent quality and he executed his numbers in a polished manner. Mr. Mirate played the accompaniments and two groups of solos with artistry and technical skill. Several encores were added to the printed program. All these artists are from the La Forge-Berúmen Studios of New York. F.

* * *

Eugene Plotnikoff Conducts Civic Orchestra

Hundreds of listeners defied rain and wind on November 21 to hear the regular weekly concert at the American Museum of Natural History, New York. A program beginning with Schumann's symphony in D minor showed Eugene Plotnikoff's understanding of the romantic music. Saint-Saëns' Phaeton followed, played with particular delicacy and a fine climax. Carmela Ippolito, violinist, interpreted the same composer's violin concerto with unusual feeling and finish. She was recalled several times. Liszt's Mephisto waltz, still "futuristic" music to many ears, closed the concert with correct interpretation of its bombastic themes, for Mr. Plotnikoff feels the import of the music. F. W. R.

* * *

Esperanza Garrigue Pupil Heard at The Barbizon

Louise Lincoln, coloratura soprano, artist-pupil of Esperanza Garrigue, gave a recital at The Barbizon, New York, on November 18, singing a varied list of numbers, including a Donizetti excerpt, songs in German and French, Spanish and Hungarian items, and a group in English by H. Waldo Warner and A. Liadoff. She also offered the Ah! Fors e lui from Verdi's Traviata. Miss Lincoln displayed a voice of exquisite quality, broad range and power, which she used intelligently. She showed taste and discrimination, making her voice serve to interpret the music instead of using the music to show her voice. This singer is said to have mastered thirty grand opera rôles, many of which she has sung in Italy, Salzburg and the United States, and has a repertoire of songs in eight languages. While in America Miss Lincoln coaches regularly with Mme. Garrigue. S.

* * *

Westlake Fortnightly Musicale

A record audience attended the November 21 Fortnightly Musicale presented by Dr. A. Verne Westlake in Aeolian Hall, New York. The interest shown by artists and public in these successful affairs is evident. Bella Stetson, of the Fidelman Piano Studios, gave an unusual interpretation of three Chopin preludes, ending with six dances by Beethoven, and Ritual Fire Dance (Falla). John Dunbar, tenor of the Philadelphia Opera, a singer of the Estelle Liebling studios, was given much applause for artistic singing of Bird Songs (Coates) and Into the Light (La Forge). His rich voice was well displayed in the aria from Cavelleria Rusticana. Hester Nicholos was an excellent accompanist. Irene Lockwood played organ numbers, including a Bach choral and the

(*Continued on page 26*)

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New Music of Interest in Fall Lists

NEW MUSIC RECORDINGS

REVIEWED BY LEONARD LIEBLING

Credo, by John Becker; **Sea Calm,** by Ray Green; phonograph records sung by the Greek Byzantine Chorus.

An original way to bring new compositions to the attention of publishers, critics and musical editors, is to have such works recorded phonographically and sent to persons whose interest is desired. The process is somewhat expensive but in many cases the results might well justify the outlay.

Perhaps the method is not new but this review department was not acquainted with it until the receipt of a disc from New Music Quarterly Recordings, a "non-profit organization issuing four contemporary American Composers recordings yearly," for a subscription of $6 per year, or $2 for a single copy.

The record in consideration at present is a two-sided one bearing the brace of compositions mentioned in the caption of this article. They are for *a cappella* men's chorus.

Of the two pieces, the one by Becker makes the quicker appeal to the ear in spite of the appropriate stark churchly harmonization. The part-writing moves clearly and the thematic material has cumulative interest. Green's example stresses the latest styles of harmony and they do not seem to express convincingly the "calm" of the sea, especially as the male chorus does some loud singing in which it is difficult to distinguish whether the intervals of the composer are as sounded or the performers stray from pitch. Also in the Becker measures their vocalism is none too refined or attractive. (New Music Quarterly Recordings, New York.)

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Reviewed by R. M. Knerr

Books

Problems of Tone Production in Violin Playing, by Carl Flesch; English text by Gustav Saenger.

Carl Flesch challenges the attention of violinists when, at the beginning of this work, he states that left-hand technic has improved in the present age, but tone production *per se* has retrogressed. The treatise is intended as a complement to, rather than a repetition of, the discussions of tone production in his two-volume work, The Art of Violin Playing, issued by the same publishers. Because of the diversity of material presented in those volumes, it was not possible to take up the matter fully. Prof. Flesch says he had hoped that details such as vibrato, trill corrections, position changes used for technical or expressive purposes, would be treated by some of his colleagues in brochures from time to time, but attributes their failure to do so to present uncertain economic conditions. The purpose of the work, he says in summary, is "to strengthen the desire for tonal purity, latent in us all, and to retransfer it into reality."

The present study is a rather brief one, though rich in suggestive and helpful material. He analyzes the reasons for the superiority of certain races in beauty of tone in violin playing, but warns against the neglect of music content for purely sensuous beauty. The finer sense of hearing is determined by natal predisposition, he says; and pedagogy cannot of itself create masters in this field. Nevertheless Prof. Flesch then proceeds to consider some recent scientific discoveries concerning the physiological and mechanical conditions of bowing. The principal defects in this operation are considered. Part 1 of the treatise is devoted to the mechanical requirements of tone production, this section being copiously illustrated with musical examples. Then comes a consideration of equipment for playing, which takes up qualities and dimensions of the instrument, the position at which it is held, etc. Left-hand and bowing technic, varieties of bowing, and fingering, are some of the other subjects briefly considered with the aid of musical examples. At the end is a valuable appendix giving a unique series of studies for tone-production, subdivided according to the various topics discussed. There are copious foot-notes and references to The Art of Violin Playing. With the latter standard work on the art of the string performer this supplementary study can most profitably be used. (Carl Fischer, Inc., New York.)

Musical Travelogues; little visits to European musical shrines for the casual traveler, the music lover, the student and the teacher; by James Francis Cooke.

A chatty and colorful travel book, copiously illustrated, and containing many incidental bits of musical history, and information as to the chief musical shrines and educational institutions in the various countries. Dr. Cooke, known for his long activities as composer, as editor of The Etude and also as presiding head of publishing houses, has made many musical travels in Europe. The present volume includes the mellow fruit of much intimate acquaintance with musicians and assiduous haunting of the melodic treasure houses of the past. There is a large element of personal reminiscence, which gives intimacy to the narrative, and the humorous side-lights are not least among its attractions. There are twenty-five chapters, covering musical experiences in Italy, Spain, France, Belgium, Denmark, Norway, Sweden, Switzerland, Germany, Austria, Hungary and England. Several score half-tone illustrations add a vivid touch to the descriptive chapters. An appendix gives details as to the chief musical schools of London and their curricula. This volume offers an interesting outline for club and school study courses and other "musical journeys." (Theodore Presser Co., Philadelphia.)

For Piano Solo

Dance Moods, twelve compositions for piano solo, by Lily Strickland.

Interesting and exotic material is contained in this suite of twelve numbers adapted from native sources of the East. The suite was written, Miss Strickland says, "with the desire to present authentic material in drum-rhythms, melodic lines, scale-forms, and atmospheric dance concepts." She also states that there has been some "westernization" of the music to make it more easily understood, but the basic ideas are those of the Orient. The numbers are designed especially for use by dancers, and although written for piano, they may profitably be supplemented by drums, cymbals, gongs, horns, muted violins or harp, according to the nationality of the music. The works are as follows: Nautch; Moslem; Devil-Dance (Tibetan), Burmese; Ceylonese; Siamese; Javanese; Chinese; Indo-Chinese (Cambodian); Japanese; Egyptian; Fantastic. Each number is preceded by an instructive note by the composer, discussing the dance forms and music of the particular countries. (J. Fischer & Bro., New York.)

Le Rossignol (The Nightingale), by Ludomir Rozyki.

A brilliant and effective piano study in which trills and chromatic cadenzas vividly reproduce the notes of the musical songster. There is a second theme of a light and syncopated nature, marked *molto leggiero, capriccioso,* suggestive of the movements of the bird. The work is of advanced technical facture, approximating Grade 4. There are attractive modulations and use of augmented intervals in the harmony that give a certain modern coloring to the salon piece. (J. & W. Chester, Ltd., London.)

For Men's Voices

This Ol' Hammer; Negro Work Song, arranged for four-part men's chorus, by John W. Work.

Naïve and touching in its sincerity, sturdy and effective in musical style, this arrangement of a traditional Negro tune provides a humorous touch in spite of its grim subject. "John Henry," according to legend, was a noted hammer-man, who died after winning an all-day contest with a steam-drill during tunnel construction work in West Virginia. The workers therefore sing, "This ol' hammer killed John Henry, . . . but it won't kill me." Member of the same musical legacy as Water Boy, the melody (taken by the second tenor) has a rhythmic, diatonic figure perhaps suggested by the blows of the hammer. The other voices sing against it in varied and effective part-writing. A lusty number designed to be sung *a cappella,* though provided with an accompaniment for rehearsal use, it is dedicated to John W. Whittaker. (Galaxy Music Corp., New York.)

The Cossacks; Ukrainian folk song; arranged for four-part male chorus, a cappella, by Alexander Koshetz; English translation of words by Max T. Krone.

A folk flavor informs this authentic air from the Ukraine. Marked *allegro con fuoco,* it has a rapid, merry theme of swaggering strength. The second tenor is given much of the melody, and there are periodic interjections of "Hey" to season the dance rhythm of the vigorous number. The sentiments are of the dashing variety that men's choruses will take pleasure in, especially by way of contrast with the realities of everyday life, for what well-regulated citizen does not fancy himself as a hard-riding Cossack of romantic appeal? Accompaniment for rehearsal use. (M. Witmark & Sons, New York.)

For Mixed Voices

Keltic Lament; part-song for four-part chorus of mixed voices; music by John Foulds; words from the ancient Erse.

A threnody for a vanished hero of the early Kelts—a great warrior, to judge by the text—this number has the burden: "Cuhullin the mighty is gone." The work is one well adapted to modern choruses, for its sentiments are the old ones of bravery, honor and strength. The musical conception is attractive, with humming passages for the women's voices at the beginning, while the tenors and basses carry the words. Later all unite in a stirring pianissimo conclusion, on the words "Rest his soul." (Boosey-Hawkes-Belwin, Inc., New York.)

Danny Boy; music adapted from an Old Irish air by Fred E. Weatherly, arranged as part song for two voices; words by Mr. Weatherly.

The celebrated Londonderry Air, often used with this text as a song, is now arranged for two voices in attractive style. It

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forms part of the Boosey catalogue of part-music for school use. The universal popularity of its fine melody, with its tender sentiment, make it a logical choice for the teacher who wishes to be sure that his charges will sing with something more than dutiful efficiency. (Boosey-Hawkes-Belwin, Inc., New York.)

Two Christmas Carols, by James R. Pears.

These two short carols are suitable for congregational or choir singing. They combine a sober and dignified melodic style with fresh and attractive four-part harmony that would be a delight for singers. Simply wrtten, they offer no difficulty to an ordinary choir. From Highest Heaven has a recurring refrain of *Venite adoremus* after each line of English text; the former may be sung by the choir and the latter by a soloist, somewhat in antiphonal style. There are also suggestions for the various stanzas to be sung by soprano, baritone, tenor and treble soloists, with interludes by the choir in harmony and by trebles and altos, or tenors and basses in unison. The Snow Like a Mantle has a sturdy, diatonic melody of tuneful and reverent style, and the stanzas may similarly be given to various soloists and groups, though full harmony may be used throughout. There is a piano or organ accompaniment. Published under one cover. (Harold Flammer, Inc., New York.)

A Little Child There Is Yborn; anthem for four-part chorus of mixed voices with soprano solo; words from a fifteenth century MS. in the Bodleian Library, Oxford; music by William R. Davis.

A delightful composition for quartets or mixed choirs skilled in part-singing. It is designed for *a cappella* use, though there is an accompaniment for rehearsal use. A slight flavor of old English speech gives quaintness to the text. The soprano has an extended solo, carrying most of the English words, while the rest of the choir interpolates a traditional Latin text with a refrain, *Gloria Tibi, Domine.* Beautifully conceived and carried out, this work gives a rich and antique modal effect, with a closing minor cadence. The sopranos sing fortissimo A's at the end. The piece is dedicated to Clarence Dickinson. (Harold Flammer, Inc., New York.)

For Treble or Women's Voices

The First Christmas Morn; anthem for two- or three-part treble or women's chorus; words by Arthur Chapman; music by Ernest Newton, arranged by Wallingford Riegger.

Two arrangements are provided of this tuneful number, which has apt descriptive touches picturing the hushed Holy City, buried in silent sleep, while the heavenly choir keeps vigil on the first Christmas morn. There are short solo passages for a soprano voice, and attractive countrapuntal effects for two or three choral parts, according to which arrangement is utilized. The conclusion is stirring, with its appeal, "Waken, O Earth, to Gladness, Born Is the King of Kings." (Harold Flammer, Inc., New York.)

Balulalow; cradle-song of the fourteenth century; poem anonymous; setting for three-part chorus of women's voices, with piano accompaniment, by Ruggero Vené.

Exquisite and redolent of the people's most intimate form of expression, this lullaby has a text in Middle English of the Chaucerian era, which is quaint but understandable to modern ears. It is suitable for Christmas use. The opening of the poem runs: "O my deir hert, young Jesus sweit, Prepare thy credel in my spreit. And I sall rock Thee in my hert, And never mair from Thee depart." The refrain of "Balulalow" is especially attractive. The part-writing throughout is characteristic of this fine musician, and in the spirit of the ancient poem. The melody is also one of much appeal. (G. Ricordi & Co., Inc., New York.)

Sister Awake!, madrigal for women's voices; words anonymous (1604); music by Ruggero Vené.

Mr. Vené has given us a dainty modern setting of a seventeenth century lyric in which one sister addresses the other with a summons to rise and go a-maying. The poetic quality of the verses has the genuine Elizabethan sweetness and charm, especially in such lines as the following: "Out of her bed of roses, see the clear sun, the world bright eye, in at our window peeping; Lo, how he blusheth to espy us idle wenches sleeping!" This is a brief number, not especially difficult to perform. The graceful part-writing would offer a delightful vehicle for fresh and clear women's voices, singing, as marked, *tranquillo e fluido.* There is a piano accompaniment. (G. Ricordi & Co., Inc., New York.)

For Strings (with piano or harpsichord ad lib)

A Collection of Old Ensemble Music, First Series; Three Sonatinas by Gottfried Reiche, edited by Franz Burkhart; Trio Sonata in E minor by Johannes Rosenmüller, edited by Josef Mertin; Orchestra Quartet in F major by Carl Stamitz, and Trio Sonata in F major by Georg Christopher Wagenseil, edited by Dr. Karl Geiringer; Sinfonia No. 10 by Francesco Manfredini, edited by Dr. Richard Ehrmann.

These works by five pre-classic composers of the seventeenth and eighteenth centuries have been prepared by Universal Edition under the scholarly editorship of European specialists. The hitherto unpublished treasures, as they may rightly be described, are original works in the style presented (for string ensemble of various forms, with or without piano reinforcement) and not adaptations. The publisher has designed them for practical use by home chamber music ensembles or school orchestras, and the works (issued separately) are carefully supplied with all markings necessary for modern performance as well as with helpful editorial notes.

They are written in the pre-Bach manner, with a *basso continuo* or general-bass, which supplies the harmony only, while the important musical content is given to other instruments. This *continuo* section has been realized in modern notation and may be played on a piano, harpsichord or a lute (if such a rare instrument is at command). It may, however, be omitted in most cases, if desired. The works are adaptable for various combinations of instruments, for two violins and piano; two violins, cello and piano; two violins, viola and piano; string quartet with or without piano; or a string ensemble. In some of the works woodwinds may be used instead of the strings, and occasionally there is a part for contrabass (which may be played by a cello).

All these works are recommended to the attention of school music directors in search of new material. A feast of quaint and lively, melodically grateful and refreshingly lilting music is contained in this scrupulously prepared edition. (Universal Edition, Vienna; American agents, Associated Music Publishers, Inc., New York.)

For Piano (Elementary)

The Little Clock; piano piece with words, by Alice Shearer.

A *morceau* for the very young pianist. It gives practise in playing alternately simple passages for the two hands. The "tick-tock" figure in the music is accompanied by a pleasing rhyme. In key of C. (Grade 1.) (G. Schirmer, Inc., New York.)

Happy Rondeau, by Colleen Atchison.

The right hand is given practise in playing triplets (4/4 time), while the left has a simple, measured accompaniment. There is also some opportunity for staccato playing, contrasted with legato measures. A good teaching piece. (Grade 2.) (G. Schirmer, Inc., New York.)

Songs

Two Songs, by Victor Harris.

Admirably simple and direct in their manner, these songs have a thoughtful and fervent note that will appeal especially to those of religious or philosophic bent. At Evening (poem by Emery Pottle) has a recurring refrain, "God, give rest," the text outlining in picturesque style the vista of nature at the close of day. The simple and melodious thematic subject undergoes some attractive modulations and reaches a broad and effective *piano* conclusioin. Published in medium or high voice version, key of F (range, E to F, optional A). (G. Schirmer, Inc., New York.)

A Bit of Singing, to an anonymous text, is a rather slight number, but with a climactic close. The text concerns the necessity for all of us to make life brighter for someone by "a little word, . . . a little song." The composer has taken a simple and lilting theme and developed it logically. The song would be effective as a very short encore number. Published for high voice in G (range, D to G). (G. Schirmer, Inc., New York.)

Beautiful Lady Moon; words by Phyllis Black; music by Eric Coates.

An English composer known for his many light orchestral and vocal compositions provides a salon piece of the ballad type. The number is in ¾ time, the melody fetching, with a touch of mischief at the close, when the moon is urged to tell of "my ships that sail the sea, . . . the one who waits for me" with the final line, "If you only would!" Published in E flat (D to G) and F (E to A). (Chappell-Harms, Inc., New York.)

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London Concerts

(*Continued from page 5*)

his expression and phrasing are highly subtle, emotional, dramatic and expressive.

PHILHARMONIC LED BY HARTY

Substituting for Sir Thomas Beecham, who was ill, Sir Hamilton Harty conducted the second Queen's Hall concert of the Royal Philharmonic Society. The program was unexciting. It consisted of Mozart's symphony No. 40, in G minor, and his piano concerto No. 19, in F; Ravel's Le Tombeau de Couperin, and Haydn's symphony No. 102, in B flat.

Interest was lent to the proceedings by the appearance of Jan Smeterlin as soloist. He is an excellent interpreter of Mozart, and Sir Hamilton Harty a first-rate accompanist. Theirs was a happy union. They gave to the Mozart score the gay lightness it demands, the good humor of a past day when musical composition often was an easy, joyous improvisation.

LONDON SYMPHONY UNDER SIR THOMAS BEECHAM

Sir Hamilton Harty was again in charge at Queen's Hall for a concert of the London Symphony Orchestra, whose program was not too uplifting and could be calculated to arouse enthusiasm only by the playing of Backhaus—not because of what he performed which was the Grieg concerto, but the way he did it. Otherwise the program offered a concerto by Handel for organ and orchestra, the solo part played by Dr. Harold Darke; Holbrooke's symphonic poem, The Raven, and Rachmaninoff's symphony in E minor.

Sir Thomas Beecham conducted a Delius Memorial concert at Queen's Hall before a large audience of enthusiasts. The works heard were the Hassan Suite, the tone poem, Eventyr, Seadrift, Gynara, Paris, and the finale of Koanga. The soloist was William Parsons and the London Select Choir aided.

HAROLD BAUER RETURNS

At Aeolian Hall, Harold Bauer gave his first London recital of the season, playing a program of Bach, Brahms, Hindemith, Debussy, César Franck and Byrd. This is such a program as best suits Bauer's erudition, catholicity of taste and searching musicianship. He understands—if that is the proper word—the music of Hindemith, and other more or less modern composers as thoroughly well as he does the classics. It is a rare attainment.

Bauer is an exceptional pianist. His fine technical equipment is combined with a wealth of interpretative instinct and a restraint that is welcome. This was nowhere better shown than in his own arrangement of Bach's toccata in D, in which his genuine love for the classic mode and his dislike of display were equally in evidence.

BAUER AND ELMAN

Another welcome appearance of Harold Bauer was in a sonata recital with Mischa Elman at Queen's Hall. Three sonatas in A major were played: Brahms op. 100, César Franck, and the Kreutzer. There was a large audience which enjoyed these admirable artists' unity of purpose, extraordinary artistic and technical achievements, and the wealth and variety of their interpretative talents. This was great music in elevated presentation.

GIGLI AND BUSTABO

Gigli offered another recital before a large crowd at Albert Hall, and added thrill after thrill with the sheer beauty of his voice and his complete command of every art in the expression of emotion in song. He was "assisted" by the young American violinist Guila Bustabo, who confirmed the excellent impression made at her London appearance several weeks ago. But someone should tell her how unwise it is to play abbreviated arrangements of symphonic works before metropolitan audiences and metropolitan critics.

MISCELLANEOUS MUSIC

There was, in this fortnight, a mass of recitals and recitalists, many of them of genuine interest. Among them, Milstein, in a highly interesting and impressive performance of Bach's partita in D for violin alone, a Vivaldi sonata, a Glazounoff concerto and several smaller works . . . The Trio de la Cour de Belgique played Brahms, Beethoven and Goossens in a manner altogether admirable . . . Olive Johnson gave lightness to a group of German songs, where it was hardly in place, and English and French songs better suited to her pretty voice . . . Dorothy Robson also sang German and French numbers with taste and color . . . A cello recital was offered by Florence Hooton, assisted by Dorothy Manley, pianist, and the Grinke String Quartet . . . The Bax sonata, good to hear, was brilliantly played . . . Michael Head, composer, pianist and singer, proved himself to be genuinely gifted in all three branches of his art . . . Guy Jonson, pianist, performed Scarlatti, Couperin, Taneieff, Beethoven, Scriabin and Chopin in a manner as interesting and varied as the program demanded . . . Arthur Fear lent his fine baritone to the presentation of German and English songs, with excellent effect and was applauded by a large audience . . . Sidney Harrison, gifted pianist, presented his own sonata, and Bach, Handel, Granados, Debussy and Rachmaninoff, all in pleasing manner . . . Francois Lang, of Paris, was heard in brilliant performances of French and German piano classics, done with decided originality of interpretation.

Music in Vienna

(*Continued from page 5*)

clusion of this interesting program was a performance of Mahler's "Fourth," for which Mengelberg is famed.

The series of concerts conducted by Sidney Beer was opened with a Beethoven-Brahms-Elgar program. In the centre stood Walter Gieseking's brilliant execution of Brahms' B flat piano concerto. It was a remarkable success for both soloist and conductor.

Charles Munch, French conductor, interested with an all-French program. He conducted the young Wiener Konzertorchester in a new symphony by Albert Roussel, which proved to be unusually arresting in harmony as well as in its rhythmic material. A piano concerto by Honegger, played by the Russian pianist Frederic Ogouse, develops one rather childish motive in jazz manner, bravely carried out by the soloist. The more familiar music of Debussy and Ravel's Bolero gave the conductor a fine opportunity to show his genuine artistic capability.

SOLO RECITALS

After his orchestral concert Josef Hofmann gave a solo recital which filled the great Musikvereinssaal nearly to capacity. After his powerful Beethoven playing he enchanted his audience with Chopin, played with all the graceful virtuosity due the great Romantic's style, yet with all the simplicity of Hofmann's own art of our realistic epoch. The Godowsky paraphrase of Fledermaus motives (generally famed and feared by pianists of the Old and New World) seemed to be child's play for this almost incredible performer. For nearly half an hour Hofmann gave encore after encore and still could not satisfy the eagerness of his enthusiastic audience for more of his magic.

In his solo recital, Richard Odnoposoff, new concertmaster of the Vienna State Opera (in place of Arnold Rose), a young violinist with warm tone and brilliant technic, showed himself worthy of his new honor.

Gregor Piatigorsky, equally eminent in America and Europe, devoted the first half of his solo recital to Bach and Beethoven, played to perfection, in tone as well as execution. The second part of the program was given to the lighter gods of music, and with it to brilliancy of mechanism.

MODERN CHAMBER MUSIC

In honor of the sixtieth anniversary of Arnold Schönberg the I.S.C.M. arranged a concert with the Kolisch Quartet in which this group played the first and third string quartets of the pioneer of modern music. It is to be noted that the understanding of the public has grown with the years; hearty response greeted the music which once only puzzled the audience. In the third concert of the Kolisch Quartet, the last before its departure for an American tour, the artists had chosen for their modern piece, Anton von Webern's airy Bagatelles. This composer, known for his Pianissimo Espressivo, finds also in these delightful little pieces new possibilities for celestial voices. Josefa Rosanska, American pianist, played the piano part of the Schubert trio with Viennese grace and lightness of touch. This lovely woman has really found her second home in the city of music.

The first evening of the annual Rosé Quartet recitals, in which Walter Bricht's promising Quintetto had its première, was honored by the presence of Arturo Toscanini, who listened attentively to the Viennese classic chamber music style.

NADIA REISENBERG, pianist, and William Primrose, violist, are broadcasting over the Columbia network in the Elizabeth Sprague Coolidge Foundation series today (December 1). The program presents sonata in F minor (Nardini), sonata in G major (Bach) and suite (Ernest Bloch). (Photo by Alba Studio.)

At the Peruvian Legation a brilliant musical assembly gathered for the début of the young native composer from Lima, Raoul de Verneuil. This gifted artist describes in piano pieces and songs the beauties of his country. Cleverly using Indian folk motives which he enriches with modern harmonies, he brings to life in our imagination the beasts of Peru, the puma, the boa, but also the beautiful sunrise of the Cordilleras. Mr. de Verneuil must really be considered the founder of a new school of composition. Ruzena Herlinger, Walter Bricht and Paul A. Pisk assisted in the performance of this rare music.

Thuel Burnham Begins Master Classes

Thuel Burnham began his master classes at the Burnham-Wragg Piano School in New York with a large enrollment of pianists and teachers. The members of these classes come not only from Greater New York but adjoining states.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—The Beacon Hill Symphonic Ensemble gave an outstanding concert in the Central High School Auditorium. That the performance afforded an evening of much pleasure and satisfaction to virtually all of those attending, could not be doubted by anyone who witnessed the response of the large audience.

Russell Ames Cook was an excellent director of the seventeen players. The effects he obtained were remarkable for a small orchestra. Appreciative solos were offered by James Pappoutsakis, flute, and Harry Ellis Dickson, violin. In addition to the regular program a number of encores was given. The ensemble was brought here by the Monday Afternoon Club and the Junior League. I. S.

DENVER, COLO.—The Allied Arts Foundation is doing a commendable service in the interest of chamber music by presenting the Denver String Quartet in weekly recitals on Sunday afternoons at Chappell House. The quartet consists of Henry Ginsburg and John Browning, first and second violins, respectively; Robert Becker, viola; Frank John, cello. The concerts are free to the public.

Denver College of Music gave two interesting faculty recitals, the first one being a chamber music program in which Nicholas DeSciose, oboe; Val Henrich. clarinet; Robert Organ, bassoon; Lynd Harmon Pashley, violin; A. Benton Stuart, flute; Elias Trustman, cello, and Andrew Riggs, piano, participated. The other program consisted of a violin recital by Anton Landler, ably assisted at the piano by Elma Werner Landler.

Paul Wittgenstein, Viennese one-armed pianist, was presented by the local Pro Musica chapter in a recital at Central Christian Church. It was a brilliant affair greatly enjoyed by the audience. Wittgenstein's unique art was superbly demonstrated in a program consisting of Bach's chromatic Fantasy, the Brahms arrangement of Bach's Chaconne, a Bourree by Saint-Saëns, and two numbers especially written for the artist, Serenade by Rudolf Braun and Waltz Paraphrase by Rosenthal. The program also contained a suite for piano, two violins and cello, especially written for Wittgenstein by Erich Korngold, in which the artist was ably assisted by Richard Sears, John Browning, and Frank John. G. S.

DES MOINES, IA.—Juliette Redfern of Drake Conservatory of Music presented a group of piano students recently in Drake Lounge. Those on the program were Janet Jordan, Jean and Norma Winter, Gloria Erickson, Joan Westervelt, Bonnie McBroom, Shurley Hudson, Theo Mae and Eleanor Marie Meyer, Adrienne Heuer, Charles Hurley, Hazel Brockett, Arnoldene and Gertrude Yarn, Mary Elizabeth Jordan, Virginia Leigh, Katherine Larson, Maxine Robinson, David Mulligan and Iris Woodward.

Fortune Gallo, director of the San Carlo Opera, is bringing his company to the Shrine Auditorium to present Carmen, on December 2; Lohengrin on December 3; Hänsel and Gretel in the afternoon and Faust in the evening of December 4.

Edith Pierce Hydeman was hostess to the Dean Frank Nagel Music Club. Sara Werblosky directed the program, assisted by Agnes Donahoe Flynn and Irene Toubes Sideman. Evelyn Teetor Cook sang, and Mabel Barr Moore played piano selections.

The club recently has become federated with the Iowa Federation of Music Clubs and Hazel Kirk has been named delegate.

Winifred Glass, instructor of piano at Drake University, presented a group of her students in their first two-piano recital of the season in Drake Lounge. Miss Glass accompanied each pupil at the second piano. Those who participated were Dorothy Abramson, Betty Gene Davis, Jeanne Wagner, Lillian Woodard, George Edwards, Wilma Baker, Marjorie Stuart, Patricia Yates, Ralph Ekstrom and Jack Baker.

The members of the Des Moines Music and Drama Club were entertained at the home of Mrs. E. G. Stucker, with Mrs. Lewis Bolton as leader. Small musical forms were illustrated by Mrs. W. J. Cameron and Margaret Corbin, vocalists, and Mrs. George W. Young, Jr., pianist.

Mrs. Harold Gordon is chairman for the drama section which presented a one-act play with Mmes. Gordon, Leslie M. Shaw, Wesley Darby, Dilman Smith and James T. Sharp participating.

Group III of the Women's Council of the Central Presbyterian Church gave a musicale at the Edmundson home. Hanna Anderson was hostess, assisted by Helen Lee and Mmes. Clyde Brenton, Charles Van Slyke, Walter Bierring, Guy Logan, Charles Stover, R. B. Jamisom, Earl Jones, C. L. Barnard, George Luker, John Bemis and F. H. Enos.

The program included selections by Marjorie Gustafson, pianist; Mrs. Percy Potter, soprano, accompanied by Nona Cowles; Mrs. R. W. Crawford, reader; Raymond Minkler, baritone; and the Co-ed Trio of Drake University, composed of Frances Wyatt, Martha Foster and Gene Munshower.

Benno Rabinof, violinist, appeared at Hoyt Sherman Place on November 5, accompanied by Bertha Rich. He was sponsored by the Civic Music Association.

Bessie Black Young appeared in an organ recital at University Christian Church on November 4. M. E. H.

PHOENIX, ARIZ.—Cordelia Hulburd Nelson, president of the Arizona Federation of Music Clubs, announces the recent affiliation of two new clubs—the Phoenix Piano Teachers' Association (Alvin Thomas, president) and Un Cercme de Musican, junior club in Tucson (Martha Franklin, counselor).

The Mozart Junior Club met at the School of Allied Arts on November 3. A candlelighting service and initiation were held for new officers.

The Relation of the Arizona Federation of Music Clubs to the Piano Teachers' Association was the topic for discussion at the Phoenix Piano Teachers' monthly meeting held in the home of Alvin Thomas on November 12. Cordelia Hulburd Nelson, chairman, presented a well arranged and interesting program including informal talks about federation work and its opportunities given by Electa Wyllie Bicket, Maude Pratt Cate and Mrs. Nelson, and piano numbers played by Bertha Kirkland, Maude Pratt Cate and Beatrice Ragsdale. Edith Edwards and Carmelita Ward were assistant hostesses of the evening.

Mrs. Harry Berger, president of the Saturday Morning Music Club in Tucson, is presenting the following artist course for this winter: Elisabeth Rethberg, November 10; Myra Kuich and her group of dancers, December 13; San Carlo Opera Company in Aida, January 30; Paris String Quintet, February 27.

The Matinee Musicale Club of Casa Grande gave a MacDowell silver tea at the home of Mrs. Robert Denton on November 14. Mrs. Denton, chairman, presented a program given by guest artists from Phoenix, including Mrs. T. J. Prescott, state chairman of the MacDowell Memorial Fund, who offered an interesting talk on the MacDowell Colony; Marjorie Taylor Sellers, pianist; Mrs. C. R. Sterling, contralto, and Electa Wyllie Bicket, pianist. Mrs. James J. Mason, soprano, of Casa Grande, also appeared on the program, accompanied by Mrs. Tommy Kilcrease. E. S.

PORTLAND, ME.—Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, was an honored guest at the board meeting of the Maine Federation of Music Clubs, which was held at the home of Mrs. Guy Gannett, president. Mrs. Jardine recommended a new department of American music, which was added to the state organization. Forty-five representatives of clubs from various parts of the state and members of the state board attended the sessions. A tribute was given in memory of Marion Theis, a charter member of the federation, and who had always been active in musical affairs of the state. A program of colonial music was presented by Mrs. Alfred Brinkler and Mrs. Earle Rundlette.

A testimonial dinner was given to Mrs. Jardine, at the Eastland Hotel, in the evening. The musicale following was presented by members of music clubs, and included chorus numbers by the Polyphonic Society, directed by Alfred Brinkler; instrumental selections by the Schumann Trio of Bangor, the Schubert Trio of Brunswick, and the Bye Family Ensemble; French folk-songs by Isabelle Jones; vocal solos by Elaine Blouin of Sanford, and William Bradley, local tenor, and piano numbers by John Fay.

Several Portland musicians presented a program in Providence, R. I., when the Plymouth district of the National Federation of Music Clubs met at the Music Mansion, the home of Mrs. George Hail, on November 16 and 17. Mr. Brinkler gave an organ recital on Friday afternoon. The evening concert was given by Gladys Russell Cook, soprano; Evelyn Badger Carroll, contralto; Sylvia Rowell, violinist; Frances Donnell, pianist and accompanist. On Junior Day, Maine was represented by Phyllis Woodbury, violinist, and Allen Barker, pianist. Officers of the Maine Federation of Music Clubs who attended the convention include Mrs. Guy Gannett, president; Mrs. George Gould, recording secretary; Nellie McGann, junior magazine editor and national officer; Louise Armstrong, state junior counselor, and Julia Noyes, third vice-president of the national organization.

A recital was offered recently by the advanced pupils of David E. Fisher, assisted by Anna Carey, pianist. The violinists taking part were Marion Korda, Barbara Moody, David Kupelian, Mary Keaney, Frances Wright, Isaac Cohen, Joseph Taylor, Warren Collins, Richard Dame, Betty Brown, Alfred Soule and Sylvia Rowell. The accompanists were Anna Carey, Allister Grant, Elinor Carter, Sidney Lerman, Elizabeth Weeks, Anna Korda, Eileen Keaney and Sylvia Rowell. A group of Chopin numbers was played by Miss Carey, also the Hungarian Rhapsody No. 11 (Liszt).

A joint concert was given in the City Hall auditorium by the Portland Men's

(Continued on page 24)

VIRGIL FOX

played in the series of organ recitals at the Church of St. Mary the Virgin, New York, in October; dedicated the new organ in the First Evangelical Lutheran Church at New Oxford, Pa., on November 25; and is soon to inagurate the new organ at the McAmis Studio in New York. He has also made numerous recital appearances in other eastern cities.

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New York Concerts

(*Continued from page* 15)

rope and has also devoted himself assiduously to study under the guidance of Paul Stassévitch.

At the age of fourteen he presents much the same remarkable phenomenon as at nine—that of unsual precocity, ease and nonchalance in tossing off extended works of much difficulty. One of the characteristics that mark Ruggiero off from some other so-called "prodigies" is his instinctive feeling for musical structure, his excellent sense of accent and rhythm, and a certain Italianate racial flair for making his violin "sing" a phrase in a way that cannot be taught by rote. There were many evidences that young Ricci has improved his playing technically in the last few years.

The program was an exacting one, including the Kreisler edition of Corelli's La Folia, the Mozart concerto in D, the Ernst concerto, and shorter pieces by Tschaikowsky, Hubay and Wieniawski, to which were added many encores. The Corelli variations were played with much technical address and confidence, receiving a good, workmanlike performance. The tone quality was appealing, though perhaps because of an excess of vibrato in his method, it was less fused and bright than one remembered from his previous appearances. The Mozart concerto was done best in the first and last movements, where the surety of phrasing and articulation of the musical sentences made for a mature effect not always present in the work of young artists. The *andante cantabile* movement, however, would have benefited by greater warmth and tenderness. The Ernst concerto, saccharine and technically tricky, was creditably performed, and the final virtuosic miniatures were brilliantly done and kept the applauding audience demanding repeated extras, with many auditors surrounding the platform. The accompaniments of Arpad Sandor were models of sensitivity, authority and expressiveness.

NOVEMBER 25

Philharmonic Orchestra At the Sunday matinee, Artur Rodzinski and the Philharmonic Orchestra repeated most of the program of the Thursday and Friday concerts but replaced Scriabin's Divine Poem with Tschaikowsky's fifth symphony. The Rodzinski conception of the melodious and stimulative work was warm-blooded and romantically impetuous, with appealing lyricism in the lovely slow movement. It was an irresistible presentation, beautifully assisted by the orchestra, and the instrumentalists and conductor shared in the tumultuous plaudits of the hearers.

Harrison Christian A large and enthusiastic audience at Town Hall on Sunday afternoon heard Harrison Christian, baritone, in a recital which comprised numbers of the classic period, a Russian group by Moussorgsky, Tschaikowsky, and Glière, four Negro spirituals and songs by Bridge, Homer, Hughes and Hammond. Mr. Christian's resonant, mellow voice was at its best in this program. His tones, fluently produced, were flexible, colorful and expressive. Temperamentally, he is endowed with imagination, poetry and dramatic ability. The audience liked him especially in the spirituals, and demanded several additions to this list. Celius Dougherty was the deft and sympathetic accompanist.

Frank Kneisel A violin recital by Frank Kneisel, son of the eminent founder of the quartet which made musical history, and himself a worthy carrier of the family tradition, drew a large audience to Town Hall last Sunday evening. In his previous appearances in New York and in other cities, Mr. Kneisel had demonstrated his claim to inherit the laurel of musicianship for which the family name stands preëminent. He again showed an accomplished musical style, restraint and balance in his readings of the Vivaldi-Nachez concerto in A minor, the Wieniawski concerto in D minor, the Chausson Poème, Bloch's Nigun, and works of Moszkowiski, Gluck-Kreisler and Wieniawski (polonaise in A). Attractive tone quality, added to a strong sense of structure, phrase and nuance, made Mr. Kneisel's readings those of a sincere and eloquent performer who knows well both musical literature and the traditions associated with its performance. His playing of the Romance section of the Wieniawski concerto was especially sensitive and direct in its appeal, while the technical devices of the final section were performed with skill. The Chausson Poème, extremely popular this season with violinists, exerted its usual melodic sway and was performed with chaste loftiness of style. Elsewhere in the program there were many evidences of natural aptitude for the instrument. Encores were added to the applause of a genuinely appreciative audience. Harry Kaufman played the finely sympathetic accompaniments for which he has won a reputation.

Jean Fardulli The first American concert appearance of Jean Fardulli, Hellenic baritone, who has been heard in leading rôles with the Cosmopolitan Opera Company, took place on Sunday evening at the Hippodrome under the auspices of Max Rabinoff. The Greek singer, a former prizefighter, has been associated with the Paris Opéra-Comique. On his recital program were songs of ancient and modern Greece, with the original texts, as well as arias in Italian by Giordani, Mozart, Beethoven and Rossini.

Mr. Fardulli possesses a voice of good size and pleasing quality and is adept in the art of interpretation, projecting the moods with variety of tonal color. Even for concert his stage presence is operatic in pose and gesture, but the public seemed to approve. Vittorio Trucco, appointed to the staff of prompters at the Metropolitan Opera, supplied helpful accompaniments.

Beatrice Burford, talented young harpist, played compositions of Respighi, Corelli, Zabel, Pierné, Debussy, Granados and Tournier, giving well-informed and musicianly readings.

Other Concerts

Ana Drittell, cellist, Roerich Hall, November 20, evening.

Gladys Avery, soprano, Town Hall, November 23, evening.

Events in Chicago

(*Continued from page* 10)

The Chicago Symphony Orchestra's concerts of November 22 and 23 were interesting, inasmuch as the first part of the program was made up of three works by modern composers depicting the life in three different cities—Delius' Paris, a Night Piece (also called The Song of a Great City); Read's Sketches of the City, and Carpenter's Skyscrapers, a ballet of American life. Delius' composition is built on the same lines that were brought out years ago by Charpentier in his Louise, being made up in a large measure of the street cries of Paris. Gardner Read's Sketches, which had first Chicago performance on this occasion, is the work of a composer born in Evanston, Ill., in 1913 who was awarded a composition scholarship at the Eastman School of Music in Rochester, N. Y., where the work had its first hearing. The number is divided into three sections, each having been inspired by a poem of Carl Sandburg, and presumably it is Chicago that both the poet and the composer had in mind. Mr. Read may well be pleased with the success his composition had, as he was recalled several times. The applause was a genuine attestation of a delighted audience. The reaction of the public was correct, as Mr. Read has written a work that is atmospheric, colorful, and beautifully orchestrated. Though modern in idiom, the composition is melodious and closely woven.

Carpenter's Skyscrapers, given in concert form, made a palpable hit. Ruth Lyon, soprano, and Charles Sears, tenor, aided the orchestra in making the performance meritorious in every respect. One of the foremost American composers, John Alden Carpenter has a good sense of humor and keen wit and in his Skyscrapers he takes many occasions to express it in a merry, noisy way. Having been reviewed fully when it was first produced at the Metropolitan Opera House, the work needs no further comment here. We were enthusiastic over the splendid performance given it by Stock and his men. The two singers well deserved honor, as they made good in no small way.

After the intermission we heard Beethoven's violin concerto in D major, played by Bronislaw Hubermann, one of the outstanding figures in the violinistic world today. Hubermann is regarded as one of the most efficient interpreters of Beethoven. He is an artist who sacrifices himself to present minutely the wishes of a composer, while many other violinists think first of themselves and the effect they can make with their audience. Therefore, his interpretation as well as his tone were so different from what we have been accustomed to in the past few years that, like many others, we were somewhat bewildered. We have heard many violinists from the class of the late Leopold Ader play the same concerto and as their interpretation as well as their tone color lingers in our ears, we found the new interpreter completely different. Though still a young man, Hubermann reminds us of the masters of yesterday—Sarasate, Joachim, Sauret, Marteau. But Hubermann has a different tone; his technic is impeccable, and his interpretation is Teutonic. His success left no doubt that his work was highly appreciated.

AMERICAN CONSERVATORY NOTES

William Dawson's symphony was presented by the Philadelphia Orchestra under the direction of Leopold Stokowski, at the regular concerts in Philadelphia on November 16 and 17 and in New York on November 20. Mr. Dawson was for many years a student at the conservatory.

Eunice Williams, pupil of Rudolph Reuter, has been engaged as piano instructor at the high school in Manitowoc, Wis.

The program for the November meeting of the Allen Spencer Club will be presented by Ray Barbour and Kaylor Wilkins, talented young pianists of Mary Miller of Elkhart, Ind. Miss Miller is a former student of Mr. Spencer.

Edward Collins, of the piano faculty, appeared as soloist with the Joliet, Ill., Symphony Orchestra on November 19. Mr. Collins and Kathryn Witwer, soprano, will be presented in the annual scholarship recital of Sigma Alpha Iota, Gamma Chapter, at Kimball Hall on December 2.

Leo Braverman, violinist, has joined the faculty. He began his teaching in the school early last month.

Lola Borchers, pupil of Allen Spencer, played a group of piano solos on the Reciprocity Day program of the Des Plaines Woman's Club on November 12.

Frank Ruart and Beverly Taylor, students of Esther Hawkins, and Hilda Bloom, Dorothy Rice and Goldie Marks, pupils of Alexander Guroff, appeared in the piano recitals of the Lyon & Healy series of November 10.

RENÉ DEVRIES.

Music Notes from Coast to Coast

(*Continued from page* 23)

Singing Club and the Temple Choir, of Manchester, N. H. Harry Whittemore directed the Temple Choir, with Germaine Pellerin as accompanist; and Mr. Brinkler led the Men's Singing Club, Fred Lincoln Hill, accompanist. The guest soloists were Carl Crosby, tenor, and Frederick French, baritone. A number for organ and piano was given by Mr. Brinkler and Mr. Hill, and the former also played an organ number.

S. R.

SYRACUSE, N. Y.—If twenty-five recalls and twelve encores mean anything, then Nino Martini had an outstanding success at his recital here on November 9. Lincoln Auditorium was filled to capacity. Although Syracuse audiences have the reputation of being somewhat cold and blasé, Mr. Martini's audience was exactly the opposite.

Mr. Martini deserved the success he had here. His voice is a beautiful light tenor, was easily used, though he sang a difficult program with consummate fluency. He evidently loves to sing, and this attitude of mind was immediately conveyed to the audience, which in turn took delight in listening to him.

On November 14 the advanced music students of the College of Fine Arts gave an exceptionally interesting recital in the Fine Arts auditorium.

On November 18, the Vienna Choir Boys (Dr. George Gruber, director) made its first appearance in Syracuse. Lincoln Auditorium again held a capacity audience. The group consists of lovely voices, thoroughly trained and with one solo soprano of exceptional beauty. The best singing was done in a group of religious music by Nascus, Gallus, and Palestrina. The audience was particularly impressed with the beautiful singing of the Palestrina number. Following this group came one of Schubert's operettas, re-arranged for boys' voices. Here the boys proved that they can not only sing, but act as well. The final group consisted of interesting numbers by Schubert, Brahms, and Johann Strauss, and as an encore a lovely arrangement of the Beautiful Blue Danube.

If music supervisors the country over could hear this group, they would realize that it is possible for children to sing with sturdy virile tone quality, without loss of ease and flexibility.

H. L. B.

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Winston-Salem Plans Symphonic Festival

North Carolina Orchestra to Give Week of Music

WINSTON-SALEM, N. C.—Five civic clubs of this city have pledged their support to a week's festival of symphonic music to be presented here during the week of December 10 by the recently organized North Carolina Symphony Orchestra, the purpose being to present fine orchestral music to uninitiated music-lovers of the state, and to demonstrate to the other states what has been accomplished by this organization.

In the past five months the orchestra, composed of seventy-five of the state's leading instrumentalists, has presented more than sixty-five concerts throughout North Carolina. The musical director, and conductor, Lamar Stringfield, has given the people of North Carolina something unique in musical history—the first state symphony orchestra in America. To date Russell Bennett, Hans Kindler, Henry Hadley and Quinto Maganini have been featured as guest conductors. The players average only twenty-five years of age, and all have had on an average of two years in college in addition to their musical training. Each member is a native-born American.

As planned now, the festival will include four concerts by the symphony—one featuring a distiguished guest soloist, as yet unnamed, and two children's matinees, in addition to seminars, lectures and demonstrations.

The orchestra has returned from a week's tour in the eastern part of the state, covering nearly 1,000 miles and contacting an estimated population of close to 750,000 persons.

E. W. W.

Studio Notes

BERTA GERSTER-GARDINI

Among the Gerster-Gardini pupils who are active is Charles Sorce, tenor, who sings over Station WJZ every Monday afternoon. Sara Lee is the soloist for the Melody Chest Program every Friday over WHOM. She recently was soloist during the convention of the New York State Hotel Association.

Richard Ames sings over WHN every Monday afternoon.

Diana Irvine is one of the artists who comprise the personnel of the Lester Ensemble of Philadelphia which has appeared in recital series for the past several seasons.

Verna Carega has been engaged as one of the principals in a musical act for an extended tour.

Mildred Tisch is soloist at the Union Temple of Eastern Parkway, Brooklyn.

Mrs. C. Coleman has been singing at private musicales, the most recent of which was one given by Mr. Wolborn of the Clifton Hotel, New York City.

From Europe Mme. Gerster-Gardini has heard from Else Zeidler, director of the Dresden Branch of the Etelka Gerster School of Singing, that Mme. Zeidler has held a successful pupils' concert.

EDITH W. GAUDENZI

Gladys Fraissinet, artist-pupil of Edith W. Gaudenzi, of New York, gave a program of songs before the Montclair, N. J., Women's Club recently.

Dorothy Chapman is to be heard over the air on NBC networks.

A third student, William Bowers, young Negro baritone, appeared on the program given in honor of Art Young last month at the Civic Repertory Theatre, New York. He was first featured at the Stadium Concerts in New York in the Waterboy number of the Hall Johnson Choir. Last year he sang Going Home on the Cadillac Hour.

LA FORGE-BERUMEN STUDIOS

Frank La Forge and a group of his artist-pupils will be heard in a concert at the Brooklyn (N. Y.) Academy of Music on December 17. This concert is being given in connection with a lecture by Olin Downes. A chorus of about thirty-five solo voices will sing selections from operas and singers of the La Forge-Berúmen studios will present duets, trios, quartets and other combinations from operas.

Janssen Reëngaged to Lead Philharmonic Three More Weeks

Werner Janssen has been reëngaged to conduct the New York Philharmonic for three open weeks during Toscanini's term as conductor, from February 4 through February 10, March 18 through March 24 and April 8 through April 14. On December 13 Mr. Janssen is to be guest conductor of the Rochester, N. Y., Philharmonic Orchestra and then sails for Europe, where he is to conduct concerts during January in Finland, Italy, Vienna, Budapest and Prague, returning to New York early in February.

I SEE THAT

Rose Bampton, contralto of the Metropolitan Opera, will sing all-request numbers on December 1 in the radio series in which she appears over an NBC-WEAF network.

* * *

Elisabeth Schumann, Viennese soprano, arrived on the SS. President Harding to begin her season in America in Philadelphia on November 30, in a performance of Der Rosenkavalier. Mme. Schumann will be heard in her own recital at Town Hall, New York, on December 30, with Coenraad V. Bos at the piano.

* * *

Reëngaged by the New York Philharmonic Orchestra from last season, Grete Stueckgold will appear as soloist with that organization on December 6, 7 and 9 at Carnegie Hall, New York, again under the baton of Bruno Walter. The soprano sings the part of Eurydice in Gluck's Orfeo and Eurydice.

* * *

Frances Carey Hall, young American pianist, will appear in concert at Steinway Hall, New York, on December 5. Her program includes Brahms, Chopin and two varied groups of compositions by Bach, Mendelssohn, Tcherepnine, Debussy, Philipp and Pierné. Miss Hall made her New York début in 1931.

* * *

Etta Coles and Naomi Yanova, Canadian two-piano recitalists, will be heard at the Barbizon-Plaza, New York, on December 7 in a program of Mozart, Schubert, Bach, Ravel, Saint-Saëns and Liszt. They have appeared in broadcasts and concerts throughout Canada, but this is their first appearance in New York.

* * *

Paul Althouse will give a recital on December 7 in Fort Wayne, Ind., under the auspices of the Community Concerts Association.

* * *

Eleanor Everest Freer is to be guest of honor and speaker for the Salon Francais, Chicago, at the Woman's Club on December 10. December 4, she is to be a guest for the Zonta Club, at the Woman's University Club, when Olga Valentine will appear in dances from two Freer operas, Legend of Spain, and Preciosa.

* * *

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has engaged Ivan Ivantzoff, tenor and president of the Art of Musical Russia, Inc., Alexis Tcherkassky, baritone, and John Gurney, bass, also members of the Art of Musical Russia, Inc., for three performances of Berlioz' Damnation of Faust which is being given at the regular Boston Symphony Orchestra concerts on November 30, December 1 and 3. The score will be presented in concert form and sung in English.

* * *

Eleanor Steele, soprano, and Hall Clovis, tenor, who have returned from an extensive European tour, will be heard in duet recitals in Chicago on December 2 and in New York at Town Hall on December 12.

* * *

Toscha Seidel, violinist, will be presented at Millikin University, December 5, on the Community Concert Course of Decatur, Ill.

* * *

Richard Crooks is to sing a program in Seattle, Wash., on December 6 at the University of Washington.

* * *

Albert Spalding will be heard over an NBC-WEAF network on December 2, as the guest on the Sentinels Serenade from the Chicago studios. The program also will feature Edward Davies, baritone, Charles Sears, tenor, Mary Steele, contralto, and Josef Koestner's orchestra.

* * *

Julius Huehn, baritone, will be heard in Altoona, Pa., on December 6.

* * *

May Barron will make her début with the Chicago Opera Company on December 4 in a performance of Martha.

Omaha Hails Metropolitan Opera Quartet

Nebraska Chapter of A. G. O. Presents Powell Weaver in Recital—Joslyn Memorial Programs Heard

OMAHA, NEB.—The Metropolitan Quartet, the members of which are Grace Moore, Rose Bampton, Edward Johnson and Richard Bonelli, opened the local concert season by an appearance at the City Auditorium under the auspices of the Duchesne Alumnae Association. A large audience greeted this foursome from the operatic world, and followed their offerings with the keenest interest and numerous signs of pleasurable reaction. The program was selected exclusively from the literature of the opera and contained a generous proportion of well-known numbers, which list was considerably augmented by the many encores granted. There was a solo appearance for each artist, four duets, one quartet, the Garden Scene from Faust, and the final trio from the same opera. Giuseppe Bamboschek was an expert and masterly accompanist.

ORGANISTS SPONSOR RECITAL

The Nebraska Chapter of the American Guild of Organists presented Powell Weaver in recital, assisted by Martin Bush, pianist, of this city, with the First Presbyterian Church as the scene of the event. Mr. Weaver revealed an admirable equipment, including fleet and sure fingers, a pedal technic equal to the heavy demands made upon it, routined skill in registration, and, withal, a lively imagination and sound musicianship. He also made a fine impression as a composer, as his composition entitled Exultation, for organ and piano, was one of the high spots of the evening. It was well played by the two collaborating musicians. A Gothic Cathedral, another number by Mr. Weaver, opened the program. Mr. Weaver is remembered here as an accompanist for visiting singers, but this was his introduction in the rôle of organist.

Musicians who have appeared in recent affairs at the Joslyn Memorial include Esther Leaf and Louise Shadduck Zabriskie, organists; Mary Fitzsimmons Massie, soprano; Berenice Dugher and Olga Sorenson Fuss, pianists, and Emily Davis Way, violinist. There was in addition a concert by the orchestra of the University of Nebraska school of music, with Carl Frederick Steckelberg as director and June Goethe as piano soloist.

J. P. D.

The Pioneers, Opera by Weinberg, Has Première

The world premiere of Jacob Weinberg's The Pioneers, described on the program as the "first Palestinian opera, in Hebrew," was presented on November 25 at Mecca Temple, New York, by the New York Grand Opera Company, of which Enzo Dell' Orefice is artistic and production director.

The libretto is a series of scenes from folk life in Palestine and the story is secondary to the presentation of the Zionist ideals. A group of Jews from a little village in Poland emigrate to Palestine, where they take up pastoral life and find joy and fulfillment in the return to their homeland. There is a love story between Zev, leader of the Zionists, and Leah, daughter of the wealthy Eliezer Stern. The structure of the music is strongly indicative of the Russian origin and education of the composer. Its thematic material is flavored with Arabian, Yemenite and Hebrew folk music, and the whole score is lyric, expressive and deftly drawn. The orchestration and vocal lines are well balanced and the coloring is of Oriental richness.

In the leading rôles were Lola Monti-Gorsey (Leah), Lucien Rutman (Zev), Grace Angelau (Deborah) and Nicholas Zaslavsky (Chaim). Other characters were portrayed by Martin Horodes, Nicholas Daroff, David Healy, Alexander Ancharoff, Esther Rosoff, Nadine Fedora, Norda Hale, Charles Hunt and Nathaniel Sprinzen. Dvora Lapson and Arthur Mahoney were the solo dancers, and Michael Fiveisky was conductor and musical director. The production was an excellent one, vocally, dramatically and scenically. The voices were well cast, effective and of individual beauty. The stage action was vivid, swift and sure. The mountings of the opera, both backdrops and costumes, were of appropriate simplicity but conceived to project the necessary illusion. The audience, a capacity one, applauded zealously. Other performances of this work were given on November 27 and 29.

M. L. S.

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Musicales

(*Continued from page* 19)

Rheinberger sonata, with distinctive tonal combinations. George Armstrong, pianist, from the Westlake Studios, revealed understanding of musical content in pieces by Debussy, playing with finish and delicacy; a demand for an encore followed. Frank K. Singiser, of the National Broadcasting Company in a brief talk made the audience acquainted with the intricate functions of different departments in moudling and broadcasting.

At the close Dr. Westlake spoke, expressing his appreciation of the coöperative spirit manifested by artists, publishers and audiences. F. W. R.

* * *

Charles Haubiel and Jeanne Hassler Heard

Charles Haubiel and Jeanne Hassler presented the program for the Literary Vespers at Town Hall, New York, on November 25. Mr. Haubiel was heard in an instructive lecture-recital, The Path of Music, in which he gave a necessarily concise survey of music from the primitives to today. He told the audience he would take the melody of Swanee River and utilize it in music he had written to show the style and technic of many of the composers from the time of the Plain Chant of Pope Gregory to the atonality of the present time.

The program began with the Swanee River melody played by Mr. Haubiel in the Lydian mode. With the passing of about 400 years, Mr. Haubiel said, music had taken on harmonic aspects. In giving an example of the period of 1600 he played a madrigal as it might have been written by Palestrina, showing that music was becoming more rhythmic. His next composer was Peri, a pioneer in the writing of opera, and there were more instrumental effects in the development of the Swanee River melody. Then came Bach, when music was instrumentalized. Mr. Haubiel wove the theme into a two-part invention as it might have been written by the famous Bonn composer. Becoming more gay, the theme was used as the possible principal subject of a Mozart sonata. Mr. Haubiel summed up the sonata form in the music of Beethoven.

Passing from the patronage of music under the church and the aristocracy, Mr. Haubiel found a new spirit of democracy in Schubert. He referred to Schumann as the most romantic of the romantics. Incidentally, he said it was in the time of Schumann that the pedal began to play an important part in piano music.

Continuing his series of Variations on Swanee River, the melody became a Song Without Words as it might have been written by Mendelssohn, a mazurka by Chopin, a Liebestraume by Liszt. It was Tristanesque in representing Wagner, and the style of writing contrapuntal and dramatic. In the Verdi Trovatore period it became simple and melodic. Brahms was then used to sum up chamber music forms, and Mr. Haubiel utilized the melody in an intermezzo to show cross rhythms. There also were examples of the writing of Tschaikowsky, Moussorgsky, Grieg and Debussy, as well as Scriabin, the last mentioned at a time when his style was somewhat discordant. Mr. Haubiel's examples of Ornstein covered the period when that musician was partial to the semitone chord system. Several other modern composers were represented in discordant effects, ending with the atonality of Schönberg.

The program was concluded with several Sea Songs by Mr. Haubiel set to poems by Grace Hoffman White. They were sung by Jeanne Hassler, accompanied by Mr. Haubiel. The music is difficult and the contralto mastered it at short notice. Mme. Hassler's dramatic ability and the beauty of her voice, however, are shown more to advantage in less ultra-modern music. She caught the mood of all three songs—Sea Gulls, Fog and Sea Wind—and was well received by the audience.

Preceding the recital and at the conclusion of the program, organ music was played by Everett Tutchings. G. N.

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CONSERVATORIES and SCHOOLS

Michigan State College

EAST LANSING, MICH.—Eight concerts, in two series, are to be presented this season under the auspices of the music department at Michigan State College. The College Concert Course includes four outstanding attractions, and a new series of four concerts by the M. S. C. Symphony Orchestra will feature artist members of the faculty as soloists.

The College Concert Course has brought many of the finest artists and orchestras to East Lansing during the seven years it has been conducted. Bronislaw Hubermann, violinist, opened the 1934-35 series on November 13; Roland Hayes, Negro tenor, will appear on January 23; Artur Schnabel, pianist, on February 18; the Paris Instrumental Quintet, March 11.

The M. S. C. Symphony Orchestra Series is to be inaugurated for the first time this season. This organization, under direction of Michael Press, now numbers fifty musicians. It will be heard on December 6, with Lewis Richards, Ruth Bradt Mack and William Owen as soloists, playing the Bach concerto for three pianos; on February 7 with Alexander Schuster, cellist, as soloist; on March 14 with Fred Patton, baritone, as soloist; on April 25 with Michael Press, violinist, as soloist. E.

Peabody Conservatory of Music

BALTIMORE, MD.—Jean Westbrook, of Washington, D. C., according to announcement by Otto Ortmann, director of the Peabody Conservatory of Music, has been awarded the Milton Blumberg Prize for 1934, which she also held last year, in recognition of her continued excellence in scholarship. The Milton Blumberg Memorial Prize was founded in 1931 by Mrs. Anna Blumberg as a memorial to her son, a former student at the conservatory. The prize provides for one lesson a week in violin throughout the year. Its object is to make possible further study for a pupil whose past scholarship at the school merits the award. Miss Westbrook is a student in violin under Frank Gittelson.

Sonatas at New York College of Music

A sonata recital was given at the New York College of Music on November 22 by Marshall Moss, violin and Lyda Hoffmann-Behrendt, piano, members of the faculty. The works performed were Mozart's sonata in E minor; Tartini's sonata in G minor, and the sonata in G major by Brahms. The program was carried through on a high level of artistic achievement and elicited the approbation and acclaim of the large audience which crowded the concert room. The next faculty concert will be a joint piano recital by Miguel Castellanos and Constantine Stronghilos on December 7. G. F. B.

Greenwich Sinfonietta to Give Series at Columbia

The department of music of Columbia University announces a series of historical concerts by the Greenwich Sinfonietta, opening on December 6 in the McMillin Theatre, under the direction of Chalmers Clifton. The programs will trace the development of symphonic music, beginning with the precursors of the symphony of the late seventeenth century, through the classical symphony and solo concerto, the romantic symphony, the post-romantic, and new tendencies in the treatment of the symphony. For contrast and balance in programs, various periods will be grouped concurrently and an important place made for music by contemporary Americans and others. A larger orchestra is to be used for the later programs in which the romantic symphony and program music will be featured. The concerts are free to the public.

Harmony Guild Resumes Activities

Jean Buchta inaugurated her second series of Intimate Harmony Talks before the Harmony Guild of New York on November 14. After Miss Buchta's lecture, Anabel Comfort, winner of the 1933 Schönberg Scholarship, spoke on Schönberg's teaching compositions.

New York Music Critics Jinxed

News comes of the serious illness of Richard Aldrich, former music critic of the New York Times and Hubbard Hutchinson, at present assistant music scribe on that paper. Furthermore, Lawrence Gilman, the Herald-Tribune reviewer, is suffering from an infected eye.

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GRADUATING CLASS OF THE NORTHEASTERN HOSPITAL
Training School for Nurses, Philadelphia. At the recent commencement exercises, a program of choral music was given, comprising Trees (Rasbach), Dark Eyes (Treharne) and A Gentian (Berwald). The chorus is under the direction of Laura DeWald Kuhnle, who is in charge of all music at the Training School.

JOSÉ ECHANIZ,
concert pianist and head of the piano department at Millikin Conservatory of Music, Decatur, Ill., opened his fall season with a recital there on November 9.

LEONORA CORTEZ,
pianist, will give a recital at Town Hall, New York, on January 27. (Kubey-Rembrandt photo.)

JEANNE DUSSEAU,
Canadian soprano, will be soloist with the Apollo Club at the Brooklyn (N.Y.) Academy of Music on December 4. Mme. Dusseau has appeared extensively as recitalist and soloist with orchestra in her own country and in the United States. She has sung with the Chicago Opera Company, and created the rôle of Ninette in the world première of Prokofieff's Love of Three Oranges. (Photo by Apeda.)

LILIAS MACKINNON,
pianist and lecturer, with her August class at the Oxford (England) Summer School. Miss Mackinnon will make her fourth annual coast to coast tour here after the New Year. She has been engaged to lecture at Mills College, California, where, as well as a course on Musical Memory, she will give five new lectures entitled The Personal Factor in Success. Miss Mackinnon is to spend at least four months in America.

EMANUEL LIST,
bass of the Metropolitan Opera, will be heard in a Lieder program at Town Hall, New York, on February 3.

MAX ALTGLASS
arriving on the SS. Washington for his eleventh season with the Metropolitan Opera, after spending an active summer season with his pupils of the Berlin and Vienna State operas. (Photo by Fred H. Mann.)

ANGEL AGNES DONCHIAN,
singer and vocal teacher, for some years prominent in the musical life of Chappaqua, N. Y., has returned to New York, her former field. With extended experience as singer and teacher, she has made many appearances in church, concerts and recitals. Her pupils occupy positions in New York, New Haven and elsewhere on the eastern coast.

DR. WILLIAM C. CARL
presented music of the European festivals on November 25 at the First Presbyterian Church, New York, where he is organist and music director. The program included the cantata Jubilate Domino by Buxtehude; a festival, Te Deum Laudamus by Haydn (recently published), together with selections from The Penitent David (Mozart), the C minor Mass of Mozart, and the Mozart Requiem. The soloists were Rose Dirmann, soprano; Amy Ellerman, contralto; Dan Gridley, tenor; Raoul Nadeau, baritone; Alix Young Maruchess, viola d'amore. The chorus was the Motet Choir of solo voices.

LOUISE BERNHARDT,
contralto, sang four performances recently at the Hippodrome, New York, two as Maddalena in Rigoletto, one of Siebel in Faust and one as Lola in Cavalleria Rusticana. On November 20 Miss Bernhardt left New York for a short tour with Reinald Werrenrath, appearing, 22, Princeton, W. Va.; 23, Huntington, W. Va.; 26, Glenville, W. Va.; 27, Marietta, O.; December 3, Altoona, Pa.; 4, Uniontown, Pa. Miss Bernhardt will give a solo recital in Quebec, Can., on December 11.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

HART HOUSE STRING QUARTET

Having Completed Canadian Coast to Coast Tour of Thirty-Eight Concerts, Comes to United States for Recitals in January and February